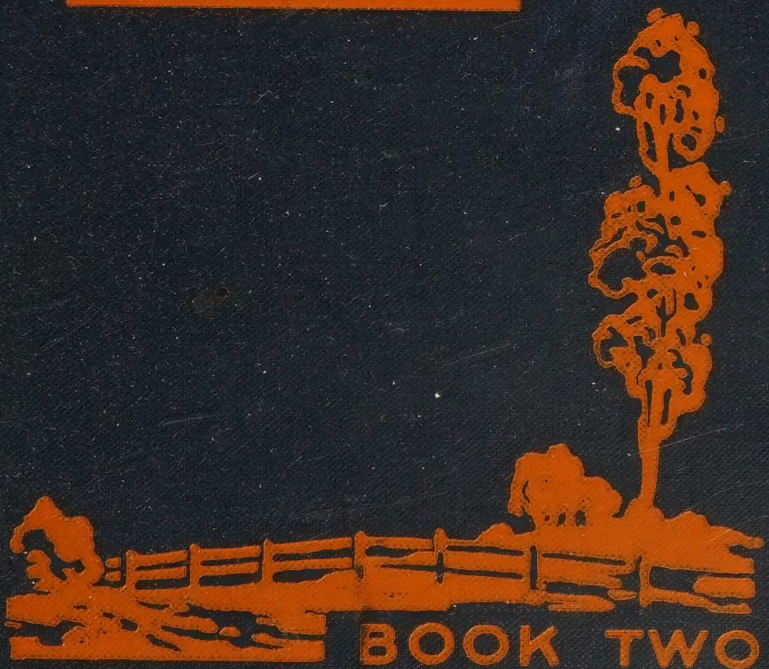
JUNIOR HIGHWAY TO ENGLISH



BOOK TWO

WARD · MOFFETT

Miss Pauline Hurst

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The Junior Highway to English

REVISED EDITION

BOOK TWO

BY

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THE UNIVERSITY OF MISSOURI

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PREFACE

During the past three years there has been an increasing demand for a three-volume edition of *The Junior Highway*. The authors are glad to prepare this, not only because they agree that the three-book form will be better adapted to classroom needs, but because they welcome the opportunity of applying to a revision of the lessons the experience gained in the decade since they wrote the first edition. They have discovered many ways in which the approaches to fundamental knowledge can be made more gradual, and in which the application of grammar to better sentences can be made more direct and obvious.

In such a swiftly-changing world the material of a text-book soon becomes antiquated. Hence many theme topics, much illustrative material, and hundreds of sentences have been replaced by matter that the pupil will recognize as a part of the world with which he is familiar. But the frame-work of the old book and its program of advance to a mastery of essentials remain what they were; for ten years of additional experience in teaching from the old *Highway* have shown that the original design was sound and necessary. We have not built a new road, but have improved the gradients in the old one.

It is not by accident that these books are called *Highway*. We have tried to make a straight road, with easy grades, by which young travelers in education can reach the Land of Good Sentences. Only workmen who have done day-labor in such construction work can appreciate the difficulties of surveying and blasting and digging and filling and surfacing that had to be surmounted before a smooth way to knowledge could be opened for traffic. Pupils fortunate enough to be born with rhetorical wings (and a small percentage of a seventh-year class is so equipped by kind

heaven) can soar quite easily over the swamps and steep hills; but all the others, if they have not been properly guided, are left to struggle in thickets and to perish on the high peaks of unity and coherence.

Most writers of composition textbooks recognize that some road ought to be opened on the ground, and they try to blast a way through the difficulties. But all too often they soar aloft, at the beginning, to the top of Pisgah, where no pupils are present, and build their road where no average seventh-grade pupil can ever set foot on it.

The Junior Highway, Book One begins with "The Verb in Every Sentence," and proceeds gradually from this level, where every ordinary pupil, however ignorant, can start his pilgrimage to knowledge of what a simple sentence is. That knowledge is what very few pupils have at the beginning of the seventh year—very few. The knowledge of the makeup of a simple sentence is seldom conveyed unmistakably in our schools during the seventh year, is not taught in the eighth year because it is assumed to have been already mastered, is not taught in the ninth year because it is beneath the dignity of that advanced class, is of course not taught amidst the rhetorical principles of the upper years of high school, and is not taught to college students because instructors do not conceive the ignorance with which they are contending—or possibly have never made an analysis of what needs to be taught.

Throughout all those years of schooling the only definition of a sentence that pupils encounter is "an expression of a complete thought." Yet it is obvious that half a dozen complete thoughts can be expressed by a group of words which does not contain an independent statement. The fact is that a sentence is a particular kind of grammatical structure, and cannot be explained in terms of "thought." Until a pupil has traveled the grammar path to that fact and has fully understood it, he cannot know what a sentence is; he cannot have sentence sense.

The analysis of sentence sense is very difficult. Until

a teacher has spent a dozen years in patiently probing for the causes of ignorance and in using all his ingenuity to supply understanding, he cannot realize the heights and depths which a class must surmount before it knows what a simple sentence is. *Highway* represents thirty years of constant effort to find out where a suitable route can be charted, how cliffs can be dynamited and morasses filled, what surfacing of the road will best stand the wear, and when the wayfarers can be shown encouraging vistas ahead.

The grammar lessons of *Book One* (called "Sentence Work") are principally concerned with simple sentences—that is, "simple" in the grammatical sense of having only one verb. There are 46 of those lessons. The first 12 are limited to recognition of verbs; the next 13 teach the subjects of verbs; not till the 35th Sentence Work lesson does the pupil encounter subordinate clauses, and the grammar lessons thereafter give only a preliminary view of a few complex sentences that are short and easy; attention continues to be mostly on the simple sentence. The compound sentence is not taught in *Book One*—for several very good reasons, the chief of which is that the "and" sentence is overworked by pupils, becomes a pest in composition, and has to be fought down all through the high-school years. The best remedy against "and" is to familiarize the pupil in the seventh year with the varieties of the most dependable type of sentence, the simple one.

The lessons of *Book Two* are carefully correlated with this plan. There is enough overlapping to make sure of a smooth continuity of purpose. For example, it is not assumed that the pupil remembers all about verbs: the first two lessons are a review of the recognition of verbs; the next two explain nouns; and the next four explain nouns that form sentences by being the subjects of verbs. These sentences are somewhat more difficult than those in *Book One;* the pupil is off to a fair start in his eighth-year work and is moving to higher ground. Grammar lessons 10-16 review and extend the knowledge of pronouns as subjects. In Grammar 21 the pupil is still hearing "One verb for

one sentence," and Grammar lessons 22-33 teach the modifiers in simple sentences. Not till Grammar 34 does the pupil have exercise in manipulating subordinate clauses to mature and improve his style. Nowhere does he meet any encouragement to cultivate the compound sentence; only in Punctuation lessons 11-15 is he instructed that if he puts a co-ordinating conjunction between two clauses, he had better use a comma with the conjunction to show that he knows what he is about.

Book Two does not contain any grammar for grammar's sake, though the Appendix and the Optional Lessons that begin on page 267 might be no better than that in the hands of an unwary teacher. The Optional Lessons are not a part of the program of *Book Two;* they are solely for the use of those schools that concentrate the teaching of grammar (perhaps unwisely) in the eighth year. No teacher should ever assign one of these lessons unless she is sure of her purpose or is driven by a curriculum.

All the Grammar of the body of *Book Two* is aimed at securing such a knowledge of sentence-structure as will enable the pupil to improve his style. By "improving" we do not mean the avoidance of blunders like "it is him" or "there was several." Most of the so-called functional grammar of today is applied to such mere correction of wrong syntax. By "improving" we mean an increasing facility in using the varied sentence patterns which show that a writer has some skill in making his composition pleasant for a reader. See "Grammar for Style" in the Index; the references indicate the more noticeable points at which the purpose of grammar for use in composition is obvious.

The spelling of *Highway* is based on the fact—unsuspected and unbelievable by those who lack experience—that the vast majority of errors (and all the errors that need cause concern in school writing) are confined to *a few hundred words.* This was novel and amazing doctrine when "Intensive Spelling" was published in the *English Journal* in October, 1914. Since that time it has been

abundantly confirmed by teachers and pedagogical experts alike. Many a successful teacher knows that if she could succeed in training a class to an unbroken habit of always spelling correctly a selected list of a hundred words, she would eliminate three-fourths of the errors that worry her. She would accomplish something far greater. She would orient every mind in the class to a feeling that mastery is possible in spelling. From the level of ability to spell the special "demons" any pupil can proceed securely and go high. It is these special demons that are displayed in the spelling sections of *Highway*. To conquer them is more difficult and infinitely more useful than to achieve knowledge of a thousand other words.

The words in the Spelling lessons of *Book One* are reviewed on pages 15-19. They are not simply set down in a lifeless list, but are motivated by two pages of text that describe the demonic mystery; the "danger points" of the demons of *Book One* stand out in black letters. Thereafter the Spelling lessons of *Book Two* continue with words that, for the most part, are not in *Book One*.

This way of reviewing the spelling and grammar of *Book One*, and then carefully advancing from that stage of knowledge, is the method followed in the treatment of all the subjects in *Book Two*. (For example, see Punctuation 1-4). No subject is entered upon abruptly; no thorough memory of past work is assumed. Thus *Book Two* could be used by classes that had not studied *Book One*. But the reviews are made as brief as sound teaching will permit; the two books are continuous; and the average pupil will be much better taught if he has been prepared by *Book One*. The same explanation applies to the preparation given by *Books One* and *Two* for *Book Three*. The early lessons of *Book Three* review the teaching of *Books One* and *Two*, overlap them, and form a continuous development to more advanced types of sentences and a more pervasive application of grammar for the improvement of style.

The importance of a thorough grounding in punctuation is more generally understood by teachers today than it

was in 1922, when the first edition of *The Junior Highway* was published. Punctuation needs to be intimately associated with grammar, each form of instruction reënforcing the other, and we have so handled it. Punctuation in the seventh year is confined almost entirely to the separation of sentences, because experience shows that no other need is so great at that time. In the eighth year the simpler and more necessary uses of the comma are taught in nineteen lessons. The teaching is applied in the "Comma Book," a pamphlet of unpunctuated sentences designed to save the time of teacher and pupils.

Concerning oral composition, it may be observed that, while it is very easy to manufacture pages of oral projects which purport to be "constructive" and which look perfectly charming, it is difficult to select such topics and to present them in such a way as will insure a response from flesh-and-blood pupils and will result in well constructed talks before a class. It is easy to provide the motions for using up a recitation period, but hard to compel young people to work with their intellects for the careful composing of thoughts into an orderly whole. We have aimed to present essentials, to insist upon elements, to enforce by repetition, to present a few simple means for securing tangible results. We hope that our treatment of Oral Composition will stimulate effort by its concreteness. For one illustration, we have shown picturesquely the *and* and *so* habits, which sometimes dominate even the oral efforts of university instructors. For another illustration, we have made oral compositions permanent by stenographic records, so that they may be subjected to the same kind of searching examination that written compositions receive; for we know that such specific study causes progress. Throughout our treatment we have aimed at gradual and definite improvement in the pupil's confidence, coherence, and effectiveness.

The subjects for written composition, like those for oral, are very simple—prevailingly narration and explanation. Topics and models that have proved interesting to thou-

sands of pupils are provided, in such variety as to appeal alike to the imaginative and to the matter-of-fact. We hope that the fashion in which work in grammar is related to composition activities throughout this program will convince the most skeptical that even in the seventh year grammar may be made to contribute vitally to the improvement of style in writing. We hope, too, that we have insured constant attention to structure, to the contrivance of episodes and facts to an effective conclusion, according to the youthful writer's purpose.

Keeping in mind the practical value of training in letter-writing, we have devoted to this subject a considerable amount of space throughout both volumes. We have attempted to make letter-writing an interesting and profitable activity. Also, we have made a vigorous effort to aid pupils in the achieving of absolute mastery of the mechanical details of letter forms during these two years. It is our hope that no normal pupil who has followed this *Highway* through grades seven and eight will in later years grope and fumble in his dealing with such basic details.

Teachers who are familiar with the old edition will note that the dictionary lessons have been considerably extended. Numerous exercises have been provided, exercises that are useful not only in relation to effective use of dictionaries, but also where other types of reference books are concerned.

The changes in organization that mark the new edition have been made in the effort to secure absolute simplicity. The experience of the authors since 1922, both in teaching and in the making and using of textbooks, has convinced them that the book which has the most simple and straightforward scheme is the book that is most effectively handled by teacher and pupil alike. One important feature of the original plan remains unmodified; we believe more firmly than ever that it is the best plan for the seventh and eighth years. That feature is the progressive carrying forward and upward, throughout the book, of the different types of training and activity, woven together

so as to aid one another, progressive so as to lead from knowledge to higher knowledge, and constantly lapping back so as to inculcate habits. Thus the pupil is supplied with that proper variety of topics which is so important in securing and maintaining a fresh and dynamic interest. Spelling comes frequently and is frequently reviewed; about every other lesson is in sentence work or practical grammar; oral work alternates with written; letter-writing is not bunched in one chapter, as if the pupil might learn it and then be done with it, but is extended throughout both volumes. A teacher who has not yet formed a settled program can confidently teach the lessons in the order in which the book presents them. A teacher who has such a program can easily vary the order to suit her own method and the needs of her class.

In the new edition as in the old, while the authors were planning each detail of a lesson, or of the order of topics, their constant challenge to themselves was, "How does this work in the classroom?" They have tried to furnish for the most intricate subject in the curriculum a text that will open a straight, plain path to results.

A copy of a *Teacher's Manual* will be sent without charge to any teacher who uses one of the Books of *Junior Highway*. There are two of these *Manuals:* the first is for *Books One* and *Two;* the other is for *Book Three.* If you wish to save time and labor, if you wish for the best results, send for a *Manual,* specifying which one you need. Address Scott, Foresman and Company, 623 South Wabash Avenue, Chicago.

The *Manuals* explain the purpose of each lesson of the three Books, give advice for livening up the recitations, contain keys to the exercises, and show the program of gradual advance to better composition.

The publishers and the authors feel strongly that every teacher, no matter how proficient, will accomplish more with less effort if she uses a *Manual.*

CONTENTS

LESSON		PAGE
1.	Written Composition 1. A Personal Experience	1
2.	Written Composition 2. Explaining	2
3.	Grammar 1. A Review of Verbs	5
4.	Grammar 2. The Whole Verb and Nothing but the Verb	11
5.	Spelling A. Reviewing the Words of Book One	15
	The Right Forms 1 — *drive*	20
6.	Oral Composition 1. How To Find Something, from Directions	21
7.	Grammar 3. Nouns Explained	22
8.	Grammar 4. Finding Nouns	25
9.	Spelling 1	26
10.	Dictionary 1. Review of Diacritical Marks	28
11.	Dictionary 2. A Speed Contest	29
12.	Spelling 2	30
	The Right Forms 2 — *drink*	32
13.	Letters 1. A Letter to a Friend	32
14.	Letters 2. Another Friendly Letter	34
15.	Grammar 5. Nouns As Subjects	36
16.	Grammar 6. How Nouns Make Sentences	38
17.	Grammar 7. Subjects in Questions	40
18.	Punctuation 1. *Yes, No,* Nouns of Address	42
19.	Spelling 3	43
	The Right Forms 3 — *ride*	43
20.	Oral Composition 2. How To Do Something	45
21.	Oral Composition 3. Giving Clear Instructions	47
22.	Grammar 8. Nouns As Objects of Prepositions	48
23.	Grammar 9. An Object of a Preposition Cannot Be a Subject	50
24.	Punctuation 2. Commas in a Series	52

LESSON PAGE

25. Spelling 4 53
The Right Forms 4 — *grow* 54
26. Oral Composition 4. A Program of Magic 55
27. Written Composition 3. Community Topics 56
28. Grammar 10. Pronouns As Subjects 57
29. Grammar 11. How Pronouns Make Sentences 60
30. Dictionary 3. Review of Definitions 62
31. Dictionary 4. Making Good Definitions 63
32. Punctuation 3. Commas in Dates 65
33. Spelling 5. A Spelling-Match 66
34. Grammar 12. Pronouns like *This* and *Each* 67
35. Grammar 13. Singular Subjects Must Have Singular Verbs 69
36. Grammar 14. Singular Pronouns for One Person or Thing 71
The Right Forms 5 — *tear* 73
37. Letters 3. An Excursion 73
38. Punctuation 4. Commas in Addresses 77
39. Spelling 6 78
The Right Forms 6 — *begin* 79
40. Oral Composition 5. Paragraphs with "Self-Starters" 80
41. Grammar 15. Pronouns As Objects of Prepositions. 82
42. Grammar 16. Pronouns and Nouns As Subjects 83
43. Grammar 17. Two or More Verbs for One Subject .. 85
44. Oral Composition 6. Detective Work 87
45. Dictionary 5. A Pronouncing Contest 88
46. Spelling 7 89
47. Spelling 8 89
48. Written Composition 4. An Explanation with a Sketch 90
49. Grammar 18. A Review of Phrases 91
50. Grammar 19. A Sentence Must Contain a Verb 93
51. Grammar 20. Sentences and "Zero Groups" 95

LESSON PAGE
52. Written Composition 5. Embarrassed! 97
53. Letters 4. A Letter of Thanks 98
54. Spelling 9 99
The Right Forms 7 — *fly* 100
55. Oral Composition 7. Explaining a Position 101
56. Letters 5. Vacation Suggestions 103
57. Letters 6. An Account of an Accident 103
58. Grammar 21. One Verb for One Sentence 104
59. Punctuation 5. Review 105
60. Spelling 10 106
The Right Forms 8 — *show* 108
61. Oral Composition 8. A Character Sketch 109
62. Oral Composition 9. Characterizing an Actor 111
63. Grammar 22. Predicate Nominatives 111
64. Grammar 23. Adjectives Explained 113
65. Grammar 24. Predicate Adjectives 115
66. Punctuation 6. Commas with Appositives 116
67. Spelling 11 117
The Right Forms 9 — *his, her, its: their* 118
68. Letters 7. A Talk About Letters 119
69. Letters 8. Sending in an Advertisement 120
70. Grammar 25. What a Word Does 120
71. Grammar 26. Proper Nouns and Proper Adjectives 122
72. Grammar 27. The Kinds of Adjectives 124
73. Punctuation 7. Review 128
The Right Forms 10 — *I, he, she: me, him, her* 128
74. Written Composition 6. Such Nonsense! 129
75. Written Composition 7. A Family Relic 131
76. Written Composition 8. A Story with a Surprise 132
77. Grammar 28. Adverbs Explained 134
78. Grammar 29. Sentences That Begin with Adverbs 136
79. Spelling 12 138
The Right Forms 11 — *who, whom* 139
80. Letters 9. An Unsatisfactory Letter 139

LESSON		PAGE
81.	LETTERS 10. ORDER LETTERS	140
82.	PUNCTUATION 8. REVIEW	142
83.	SPELLING 13	142
	THE RIGHT FORMS 12—*lay*	144
84.	ORAL COMPOSITION 10. A CHARACTER SKETCH	144
85.	ORAL COMPOSITION 11. THE BATTLE OF KING'S MOUNTAIN	146
86.	GRAMMAR 30. THE DIFFERENCE BETWEEN ADVERBS AND PREPOSITIONS	148
87.	GRAMMAR 31. PHRASES ARE LIKE ADJECTIVES AND ADVERBS	151
88.	WRITTEN COMPOSITION 9. WRITING FROM AN OUTLINE	153
89.	WRITTEN COMPOSITION 10. A HISTORICAL EVENT	154
90.	PUNCTUATION 9. REVIEW	154
91.	SPELLING 14	155
	THE RIGHT FORMS 13—*set*	157
92.	DICTIONARY 6. SECOND PRONOUNCING CONTEST	158
93.	LETTERS 11. WRITING FOR A GOOD CAUSE	158
94.	WRITTEN COMPOSITION 11. DESCRIPTION OF A ROOM	160
95.	PUNCTUATION 10. REVIEW	161
96.	SPELLING 15	161
97.	SPELLING 16	162
98.	WRITTEN COMPOSITION 12. LEARNING A LESSON	162
99.	ORAL COMPOSITION 12. EXPLAINING FROM AN OUTLINE	164
100.	PUNCTUATION 11. COMMA BEFORE *But*	165
101.	SPELLING 17	166
	THE RIGHT FORMS 14—*sink*	167
102.	WRITTEN COMPOSITION 13. AN INDOOR PICTURE	167
103.	WRITTEN COMPOSITION 14. THE SPEAKING LOG	169
104.	LETTERS 12. WHAT TO SAY IN APPLYING FOR A POSITION	169
105.	LETTERS 13. WRITING TO APPLY FOR A POSITION	173
106.	LETTERS 14. HELP WANTED	174
107.	SPELLING 18	174
	THE RIGHT FORMS 15—*rise*	176

LESSON PAGE
108. Dictionary 7. Third Pronouncing Contest 177
109. Grammar 32. Beginning Sentences with Phrases..177
110. Grammar 33. Changing Little Sentences to Phrases 179
111. Written Composition 15. A True Ghost Story.....182
112. Punctuation 12. Comma and Period with *So*.....186
113. Spelling 19.....188
The Right Forms 16 — *climb*.....189
114. Oral Composition 13. Good and Bad Reasoning 190
115. Oral Composition 14. Testing Reasoning.....192
116. Grammar 34. Adjective Clauses Explained.....194
117. Grammar 35. Changing Little Sentences to Adjective Clauses 196
118. Punctuation 13. Comma with *For*.....199
119. Spelling 20.....200
The Right Forms 17 — *swim*.....201
120. Oral Composition 15. Proving by Observation.....201
121. Letters 15. Argument in a Letter.....202
122. Written Composition 16. A Scene in Egypt.....205
123. Grammar 36. Adverb Clauses Explained.....205
124. Grammar 37. Changing Little Sentences to Adverb Clauses 208
125. Punctuation 14. Comma After an Introductory Clause 211
126. Spelling 21.....212
The Right Forms 18 — *fall*.....213
127. Oral Composition 16. Proving by Authorities.....214
128. Letters 16. First Basketball Letter 217
129. Grammar 38. Noun Clauses Explained.....218
130. Grammar 39. Changing Little Sentences to Noun Clauses 220
131. Punctuation 15. Comma with *And*.....222
132. Spelling 22.....224
The Right Forms 19 — *isn't, aren't*.....225

LESSON PAGE
133. Oral Composition 17. Deciding About the Camp....226
134. Letters 17. Second Basketball Letter.....226
135. Grammar 40. Making Sentences with All Kinds of Clauses 228
136. Punctuation 16. Undivided Quotations 232
137. Spelling 23.....233
138. Spelling 24.....234
139. Spelling 25.....234
140. Dictionary 8. Abbreviations.....235
141. Written Composition 17. A View from a Window...236
142. Written Composition 18. A Moving Picture.....238
143. Letters 18. Third Basketball Letter 239
144. Punctuation 17. Divided Quotations of One Sentence 240
145. Spelling 26.....241
146. Spelling 27.....241
147. Oral Composition 18. A Debate.....242
148. Dictionary 9. Some Interesting Words.....245
149. Letters 19. Fourth Basketball Letter.....246
150. Punctuation 18. A Period with Divided Quotations.247
151. Spelling 28.....249
152. Spelling 29.....249
The Right Forms 20 — *spring*.....251
153. Written Composition 19. A Curious Experiment...251
154. Punctuation 19. Commas with Participle Groups..254
155. Spelling 30.....256
156. Spelling 31.....257
157. Oral Composition 19. A Trial in Court 258
158. Oral Composition 20. Questions for Class Debates..261
159. Dictionary 10. More Interesting Words.....262
160. Spelling 32.....262
161. Written Composition 20. A Class Book.....263
162. Spelling 33.....265

LESSON PAGE

Optional Grammar Lessons

GRAMMAR 41. OBJECTS OF VERBS....267
GRAMMAR 42. INDIRECT OBJECTS....270
GRAMMAR 43. TRANSITIVE VERBS....272
GRAMMAR 44. TRANSITIVE AND INTRANSITIVE VERBS....274
GRAMMAR 45. VERBS AS ACTIVE OR PASSIVE....275
GRAMMAR 46. THE DIFFERENCE BETWEEN ADVERBS AND ADJECTIVES....277
GRAMMAR 47. MORE ADVERBS....279
GRAMMAR 48. ADVERBS OF DEGREE....280
GRAMMAR 49. REVIEW OF ADVERBS....282
GRAMMAR 50. VERBALS AS ADJECTIVES....284
GRAMMAR 51. OTHER PARTICIPLES....287
GRAMMAR 52. VERBALS AS NOUNS....289
GRAMMAR 53. THE "TO" VERBALS AS NOUNS....290
GRAMMAR 54. *Who, Which,* AND *That* IN CLAUSES....293
GRAMMAR 55. MORE ADJECTIVE CLAUSES MADE WITH RELATIVE PRONOUNS....296
GRAMMAR 56. ADJECTIVE CLAUSES NOT MADE WITH RELATIVES....297
GRAMMAR 57. PRINCIPAL AND SUBORDINATE CLAUSES....299

SUPPLEMENTARY WORD-LIST FOR USE IN SPELLING-MATCHES..302
GRAMMAR APPENDIX....305
INDEX....323

F. J. Hiscock, Cody, Wyoming

A ROAD LEADS UP TO "THE LAND OF BETTER SENTENCES"

LESSON 1*

Written Composition 1

A Personal Experience

Here is a story written by an eighth-year girl.

Stung!

Last Friday Mr. Ellis, the Methodist minister, gave a talk in assembly. He told us a little story about iron. He said, "Pig-iron is worth twenty dollars a ton. If you educate it until it is good enough to make horseshoes, it is worth a good deal more than twenty dollars. More education makes it good enough for knife blades. Then it is still more valuable. If you put it through another process, and make it good enough for watch springs, it will be worth a thousand dollars a ton."

Then he explained that education would work the same way with us. He compared the ninth-year pupils to pig-iron, which is not worth very much. The tenth-year and eleventh-year classes are more valuable because of better education. Finally, he told us, the seniors in high school might be compared to iron for watch springs, which is worth a thousand dollars a ton.

When we came out of the assembly, I stopped at the fountain to get a drink. Olive Keeler, who is in the ninth grade, came up to me and said with a grin, "If a ninth-grade pupil is pig-iron, what's an eighth-grader?"

What do you notice about the use of quotation marks with the long quotation in the first para-

* *For the teacher:* See last paragraphs of page viii, that refer to the *Manual.*

graph? Can you make a rule for quotation marks with a speech of several sentences?

EXERCISE

Write a story of your own experience, using a subject suggested by one of the following titles:

1. My new shoes
2. I was lost
3. How I got the worst of it
4. Caught in the act
5. Against Dad's advice
6. Green apples
7. The blunder I made
8. My business adventure
9. When I tried to bluff
10. A piece of good luck
11. The watermelons
12. When I forgot
13. The time I tattled
14. A wrong guess
15. A neglected task
16. When I knew too much

LESSON 2

Written Composition 2

Explaining

Do you know that you are an expert? You are. There are certain things that you know how to do very well. You can tell other people how to do them, just as a coach explains a play to his team, or a shop foreman instructs his men how to do their work. Explanation is a very practical and important kind of composition, and it is important that you try hard to master it.

Of course, an explanation must be perfectly plain, or it is not a good one. You must have all parts of it in the right order, so that the person who tries to

understand or to follow your directions will be able to succeed. Lead on from sentence to sentence by such expressions as *when, next, after this, now, finally.* If the process which you are trying to make clear is rather long, divide it carefully into parts or paragraphs.

As you read the following short explanation, notice whether all the steps are in the right order. Could you carry out the directions after reading them once? After you read them, give the explanation in your own words.

A Fire in a Trench

The best fire for cooking in camp is a clear one that makes a few brisk coals. To make such a fire, first gather a number of dry sticks about one inch in diameter. Dead limbs still clinging to trees are likely to be drier than those picked up from the ground. Split some of these and shave them up into kindling. Next dig a trench in the ground, in the direction of the wind, about a foot long, four inches wide, and six inches deep. In this trench start your fire, gradually piling on the heavier wood as the fire grows. When the trench is full of burning wood, allow it a few minutes to burn down to coals. Then rest your pans or kettles over the trench, supporting them with stones or green sticks if necessary, and start cooking.

EXERCISE

In one written paragraph explain to a person of your own age exactly how one of the following should be done. Write good, complete sentences, using very few *and*'s. Be sure that you tell enough

HOW QUICKLY CAN YOU MAKE THE WATER BOIL?

Photograph by Brown Bros.

to enable a sensible reader to succeed by following your instructions.

1. How to "build" a load of hay
2. How to remove and put on a tire
3. How to stuff and roast a chicken
4. How to dress a burn
5. How to remove ink stains from clothing
6. How to poach eggs
7. How to remove ice from a sidewalk
8. How to stop bleeding from an artery
9. How to play the game of "Skin the Snake"
10. How to pile a cord of wood
11. How to make good coffee in camp
12. How to win a water-boiling contest
13. How to make and throw a boomerang
14. How to build a two-post bridge
15. How to construct a lean-to
16. How to play the game of flag-raising

LESSON 3

Grammar 1

A Review of Verbs

Last year, in Book One, you learned a good deal about verbs. If you wish to understand sentences and how to make better ones, it is more important to know about verbs than about any other kind of word. This lesson is a review of what you knew last year. If you find that you have forgotten much, you should keep reviewing until the knowledge all comes back; for it will be hard to make progress

until you feel quite sure about these most important words, verbs.

Study carefully the following summary of what you learned last year.

Definition. A verb is a word that makes a statement or asks a question or gives a command.

1. All the letters *came* back.
2. Why *were* you *calling* to me?
3. *Walk* faster.

The length of verbs. Verbs may be of one, two, three, or four words.

4. They *called* to us.
5. They *were calling* us.
6. We *should have called* him "Captain" Summers.
7. They *may* not *have been calling* on you.

*The "ing" and "to" words.** No "ing" word can, by itself, be a verb. Such a word as *carrying* cannot make a statement unless it is combined with some powerful verb like *am* or *is* or *were*. No "to" word is a verb. If you set down a long row of "to" and "ing" words, you will not make a statement—for instance:

8. *wishing to see* the end of the play, and still not *daring to stay* much longer, *standing* at the back of the theater a few minutes *to watch* as much as possible.

We are still waiting for a verb; we are asking, "Well, why doesn't he say something?"

* Grammar 50-53, pages 284-292, explain these participles and infinitives.

Words that are never part of a verb. None of the "prepositions" that you studied last year can be part of a verb — that is, no words like *at, by, in, of, on, to, with,* etc. No nouns or modifying words can be part of a verb. Notice the words that come after the verbs, or between parts of the verbs, in the following sentences, and see that they do not belong with the verbs. Notice that *not* and *n't* are not a part of a verb.

9. It *would be* fun to step inside.
10. The gate *had* not *been opened.*
11. The letter *was sent* to him last night.
12. I *am* not *thinking* of that.
13. We *were*n't *standing* by the mail-box.
14. *Look* at the other one.
15. I *was* glad to hear it.
16. You *can* never *be* sure of that.
17. Mr. Oliver *will be* there.
18. He *has* always *worked* hard.

Most pupils need a special caution about words like *glad* and *sure* and *there,* which cannot be part of a verb. The next grammar lesson will tell you all about them.

In the following list you see examples of the ordinary verbs of more than one word:

will add	was felt
is adding	was cut
was added	is spoken
has been adding	has been sung
might have been added	could have been struck

Some very bright pupils, with specially fine memories, might review verbs by doing one exercise of twenty sentences. The average pupil may need a hundred or several hundred sentences. If you were not thoroughly trained last year, you may have to spend a week on verbs at the beginning of this year. You cannot succeed in this year's work for better sentences unless you begin by making sure (in this lesson and the next one) that you can find "the whole verb and nothing but the verb" in any easy sentence.*

EXERCISE I

On a sheet of paper set down a column of numbers from 1 to 20 at the left, leaving a clear margin about an inch wide. After each number write the verb in the sentence that has that number.

1. We saw him yesterday.
2. We have seen him often.
3. We have never seen him before.
4. At the drug store we had often bought maple-nut sundaes.
5. The books can be bought at half price now.
6. The book can then be used a second time.
7. The book could have been used a third time.
8. You could hear it plainly.

---

* *For the teacher:* Additional exercise in verbs can, of course, be had with the sentences in any exercise of this book. A thorough review of verbs is the best beginning for a successful year's work. Usually it will be wise to spend at least three days on this lesson. An attempt to save time by shortening the review is likely to leave the class hazy and unprepared for the work that lies ahead. In such a case a class grows discouraged; the review has to be renewed later; and much time will ultimately be wasted. Taking extra time now to make sure of verbs is the best economy.

9. Couldn't you hear it?
10. I never did understand the problem.
11. Didn't you ever understand it?
12. They will be glad to see you.
13. Now I am sure of it.
14. The letter should have been mailed sooner.
15. The miners are not striking for more pay.
16. The swirling flood made me dizzy.
17. You don't need so much as that.
18. Don't you need more than that?
19. Shouldn't you like to have a better one?
20. It was wrong to act that way.

EXERCISE II

Follow the directions of Exercise I.

1. A girl with a sad, alluring smile beseeches you to buy lottery tickets.
2. Promptly at eleven o'clock I will be there.
3. Just look at this one.
4. Wouldn't it be safe to cross now?
5. Walter had been counting the bald heads in the audience.
6. Sometimes in a sentence of thirty or forty words the verb is only one little syllable.
7. Walking by the side of the mule to steady the lopsided pack was a bareheaded cowboy.
8. Nobody, especially a grown man, had any right to be so scared as that.
9. They would have been discovered anyway before very long.
10. It would have been wise to look more closely.

11. He might have been looking for the other map.
12. Could the other map have been put up there by mistake?
13. Before midnight they will certainly arrive.
14. We are sure of it.
15. We never could feel right about it.
16. The brass-mounted globe on the shelf above the radiator was a present from the senior class.
17. Perhaps the present could be given some morning at assembly.
18. I hardly think so.
19. Did you ever think of that?
20. The leaves could not have blown in through the other window.

EXERCISE III

Follow the directions for Exercise I.

1. I am not going to speak to him.
2. Last night hundreds of shooting stars were seen in the sky.
3. A shooting-star once pierced the radiator of a car in Indiana.
4. The radiator had apparently been punctured by a flying piece of stone from the blast.
5. The leaders of the revolution did not escape with satchels bulging with money.
6. Today one of the leaders is giving singing lessons.
7. Suddenly, out of the darkness and the mist, a plane shot toward the earth.
8. These three remaining motors continued to throb and pull.
9. Couldn't you have been just a little more polite?
10. The set was not complete.

11. By that time all the digging and pumping should have been completed.

12. You shouldn't be living at such an expensive hotel.

13. Are you angry at me?

14. Were you beckoning to me?

15. Had you been waiting long?

16. They might not have been attracted by such a sign.

17. The button on the top of that small, dirty box set off enough dynamite to blow up a whole hill.

18. By four o'clock in the afternoon Mrs. Lincoln began to be afraid of the prolonged silence.

19. Weren't you expecting me?

20. During the rest of the night the worried father sat up to listen for a ring on the telephone.

LESSON 4

Grammar 2

The Whole Verb and Nothing but the Verb

In the last grammar lesson you were told that the "ing" and "to" words cannot be verbs. Also you were told of the prepositions that cannot be part of a verb — words like *at, of, in, on, by, with, among,* etc.

This lesson is about the words like *glad* and *sure* that cannot be part of a verb. Notice the word after the verb in the following sentence:

1. Mr. Cowles *was* unconscious for several minutes.

The verb is *was*. It is followed by the word *unconscious,* which describes Mr. Cowles and is not a part of the verb. If we wanted *unconscious* to be part of the verb, we should have to say "was unconscious-ing" or "was unconscioused" — expressions which sound ridiculous.

What do you think of the word after the verb in this second sentence?

2. They *were* kind to the children.

The sentence does not say that they "were kinding" or "were kinded." The word *kind* describes *they,* and it is not a part of the verb.

In the same way test the words that follow the verbs in the next three sentences.

3. She *was* glad to see us.
4. I *am* sure of the answer.
5. Frederick *had been* well all winter.

If the words were part of the verb, they would have to end in such ways as these: "was gladded," "am suring," "had been welled," "had been welling."

The verbs that end in "ing" are rather easy to learn. Most of the trouble with words like *glad* is caused by the other sort of verb that ends in *d* or *t* or *n*. Notice the verbs in the three following sentences:

6. We *were stopped* by a box across the road.
7. The batter *was hit* by an in-curve.
8. A big display of fireworks *will be seen* tonight.

You can soon learn the "feel" of such verbs. They sound as if they belonged together. Say them over to yourself: *were stopped, was hit, will be seen.* If you were in doubt, you could test them by turning them into "ing" verbs: *were stopping, was hitting, will be seeing.* Those forms sound natural. Try to get used to the sound and feeling of a verb.

Here are three verbs that do not end in *d* or *t* or *n*:

9. To our surprise the words *were sung* to the tune of "America."
10. The runner *was struck* by a batted ball.
11. A very deep trench *had been dug* across the avenue.

It would sound natural to say "were singing" or "was striking" or "had been digging." You can feel that the verbs are *were sung, was struck,* and *had been dug.*

The word *not* (or *n't*) is never part of a verb.

12. Floyd *could* not *imagine* the reason.
13. Some of us *could*n't *believe* the story.

No words like *soon* or *ever* or *once* or *now* can be part of a verb. Study the verbs in the next four sentences.

14. We *shall* soon *be* ready for you.
15. Not one of the family *had* ever *been* ill before.
16. The steps *had* once *been painted* green.
17. The carrier pigeon *may* now *be* safe at home.

EXERCISE

In each of the following sentences pick out "the whole verb and nothing but the verb." Write the verbs in a column and number each verb with the number of the sentence. Leave an inch of margin at the left-hand side of the sheet.

1. This bird is often seen in winter.
2. They were calling to me.
3. He is still sleepy.
4. You might look at this coat.
5. We could not hear well.
6. He will soon be well.
7. He will soon be found.
8. The thief has never been caught.
9. They were happy to see us.
10. The insects were attracted by the lights.
11. Perhaps you don't like it.
12. I have taken a dislike to it.
13. I have always disliked him.
14. Simon was listening eagerly.
15. Simon was eager to listen.
16. They have not been studying hard.
17. I haven't been well lately.
18. The little girl was rude to the old man.
19. We have been to the concert.
20. Jeff had been eating a great deal.
21. He had been hungry all afternoon.
22. My hands were warm at the start.
23. The chickens had been warmed by the hot gruel.
24. He may be waiting for us now.
25. The cap may have been white once.

LESSON 5

Spelling A

Reviewing the Words of Book One

This is not a lesson that can be taken in one day, or even in several days. It is a list of all the special words in the spelling sections of Book One, put together here for review by pupils who have forgotten some of them. A person who has a gift for spelling, and who paid close attention to last year's lessons, might not need to spend a minute with this review. Perhaps there is someone in your class who never makes a mistake with one of these words.

But such a pupil is rare. Teachers seldom meet one in the eighth year, or even in senior high school — *or even in college!* Nearly all pupils have trouble with some of last year's words. You should now, early this year, begin to make a list of the words that you still misspell, so that you may be specially warned about them and may give yourself extra practice.

Any word like *separate* or *grammar,* which continually deceives a great many pupils, is called a "demon." It has that ugly name because of its marvelous power to fool pupils time after time after time, in spite of everything that books and teachers can do.

A demon begins its deadly work early in the lower grades. For instance, *sep* **a** *rate* manages somehow to carve in the brains of children a letter that they

have never seen in print. Can you see the *a* that comes before *r*? There it is, large and plain. Any pair of eyes can see it — *a*. Yet this word has the mysterious power of causing children to see an *e* in that place. In every class in every American school there are pupils who are tricked year after year by this truly fiendish word, and who are so hypnotized by it that they keep on writing the word with the wrong letter before *r*. The letter ought to be *a*.

Teachers hardly ever see any misspellings like "seprit" or "sepporat." All teachers in all schools are forever seeing the same weird mistake, with just the one letter, the letter that comes before *r*. Have you ever heard of anything more astonishing? How many of your classmates do you suppose will be too weak or too sleepy to keep out of the clutches of that demon letter in *sep* **a** *rate?*

Every demon like *grammar* or *all right* or *sure* works in the same way. It forms its particular wrong habit with one or two letters in the brains of some pupils, forms it way down in the second or third grade, makes it a deep, fixed thing that becomes as hard as cement. Some pupils are never able to rescue themselves from these absurdly wrong habits. But any ordinary pupil, if he really wants to be free from the habits, can overcome them. You cannot win without fighting. You can always win if you are willing to fight.

Begin your campaign today by writing down in some special place three of the demons in the following lists that have so far been your masters. Keep

putting them into sentences of your own day after day until you are master of them. Use the lists frequently until you have a record of all the words that give you trouble. Don't quit practicing with these until you have conquered.

1

too all right sep**a**rate grammar me**a**nt

Too, with two *o*'s, is the most powerful demon in the language. It causes more wrong spelling than any other word. Notice the two *o*'s below:

too cold	too far	too much
too hard	too bad	too weak

2

any	m**a**ny	**a**nything
know	**k**new	**k**nown
thro**w**	thr**ew**	thr**o**wn
perhaps	**per**form	bef**o**re
a**c**ross	a**m**ong	

3

ought to **have** gone, might **have** known, could **have** been
He **told** a story.
spe**a**k we**a**k
ride, r**o**de; drive, dr**o**ve; shine, sh**o**ne
l**e**d (like fed and bled)
rough en**ough**

4

whose	sure	toward
once	woman	level
until	crowd	stretch
everyone	does	doesn't
some	sense	

Write *they;* change *y* to *i* and add *r*; you have *th* **ei** *r*.

5

rolls turns shows asks

its hers ours yours theirs

Notice **its** especially.

Notice the separate words: at last in fact; at all in spite

6

Three *o* words: lose move prove
Three *aid* words: laid paid said
Four solid *al* words: almost, already, altogether, always

7

The book *lies* on the desk.
That *ties* the score.
A baby *cries.*
He *tries* to learn *ies.*
An adjective *modifies* a noun.

8

Add *'s* to make a singular possessive:

a girl, a girl's sweater
Mr. Blake, Mr. Blake's fence
a lady, a lady's parasol

Notice in the following possessives how the apostrophe is *beyond the name.* The apostrophe must be *beyond the end* of the name.

Miss Jones, Miss Jones'**s** class
Charles Dickens, Dickens'**s** novels
Charles, Charles'**s** wages
Dr. Phelps, Dr. Phelps'**s** medicine
Archie Munn, Archie'**s** locker

9

Drop *e* before *ing.* Notice the heavy, black letters before *ing:*

come, co**m**ing	write, writ**i**ng	use, us**i**ng
shine, shi**n**ing	hope, hop**i**ng	argue, argu**i**ng
dine, di**n**ing	scare, scar**i**ng	pursue, pursu**i**ng

ninth truly argument

The Right Forms 1*

I DRIVE

I DROVE

I HAVE (HAD) DRIVEN

1. He drove a spike into the railroad tie.
2. We have driven the sheep into the sheds.
3. Have you ever driven an automobile?
4. He has driven two stakes into the ground.
5. The wolves were driven away.
6. I had driven the black team.
7. He has driven a truck all summer.
8. We ought to have driven more carefully.
9. Have you driven the nails straight?
10. The spear was driven deep into the bank.
11. She has driven away without him.
12. The dog has driven the cows home.
13. The snow has driven into the tent.
14. This post cannot be driven any deeper.
15. How can a tack be driven into iron?
16. We had driven into the stable.

---

* *The Right Forms.* Distributed through the book will be found exercises for oral training in the correct use of verbs and idioms. These should be used frequently during brief periods at the beginning or the end of the recitation, until pupils get accustomed to hearing their own voices saying the right forms. Some teachers have the class open their books to one of the exercises at the beginning of the period and use it in calling the roll, each pupil reading one of the lines aloud as his name is called. For variety now and then the class may read through one of the exercises in concert. Doubtless the ingenious teacher will contrive other methods. Since the needs and the opportunities for such practice must vary with different classes, it has been deemed unwise to indicate in the text the exact points at which these drills should be utilized.

LESSON 6

Oral Composition 1

How To Find Something

Giving directions for finding a certain place is harder than you think it is, especially when the person in need of information is a stranger to the surroundings. Such work gives you good practice in saying clearly just what you mean, and in making others understand. Prepare to speak on one of these problems.

1. Suppose that you belong to the "advance-guard" of a picnic party, and that the others intend to join you later. Tell them exactly how to reach the spot where you plan to have the camp-fire made. Be sure to indicate the starting point, or your directions will not mean anything.

2. Give clear directions for finding the office of a certain doctor or dentist, starting from the schoolhouse. The person to whom you are speaking knows nothing about the town or the names of streets.

3. Give directions which will enable a friend to find your locker in the gymnasium and to get from it certain articles that you need.

4. Your cousin, a stranger in town, is visiting at your home. He wishes to visit one of your classes. Give directions so that he can find the building and the classroom, starting from your home.

5. Give to a thirsty stranger clear directions for finding in the woods a spring that you know about.

6. You know a certain tree that was very curiously marked by lightning during a recent storm. Explain exactly how to find it.

7. You are to spend Saturday picking strawberries in the country. At noon your brother will bring your lunch. Tell him how to find you.

LESSON 7

Grammar 3

Nouns Explained

A word used as a name is a noun. Most nouns are names of common things (called "common" nouns), and usually have *a, an,* or *the* before them.

a *camera,* a *shoestring,* an *ax,* an *apple,*
the *tower,* the *drawing-tools*

There are some common nouns, though, which are not so easy to find. They do not name objects that we can touch or pick up: a great *deal,* a *lot,* a large *amount,* the short *way,* good *sense,* a high *rate.* Generally they are used with *a, an,* or *the.* They are names, but not names of things that we can put our fingers on. Here are some more nouns of this sort:

a great *quantity*	an *effort*
much *excitement*	his *troubles*
the *result*	my *feelings*
a *pleasure*	*something*
anything	*nothing*

A word (or words) used as the name of a person or animal or place or river or train or steamer, etc., is called a "proper" noun.

Bill	Denver	Mt. Hood
Harriet	Missouri River	Salt Lake Limited
Bunny	Ames High School	Cameronia
President Adams		

A word that names a whole group of people or animals is a noun:*

crowd, herd, swarm, audience, class

Nouns of this sort usually have *a, an,* or *the* before them.

Words that name qualities are nouns.† Most of them end in *ness:*

brightness, goodness, sweetness, business, cleanness

These words, like other nouns, often have *a, an,* or *the* before them. Other nouns of the same sort, not made with *ness,* are *height, length, speed, truth, weight, beauty, activity.*

EXERCISE

In each of the following sentences there are three nouns. Study the sentences until you are able to find all the nouns and name them when you are asked to do so. You must not expect to find *a* or *an* or *the* before every noun. Sometimes you will find before one of them such a word as *my* or *his* or *their*

* It is called a "collective" noun.
† They are called "abstract" nouns.

or *some* or *this*. At other times there may not be any word of this kind before a noun. Look for words used as names, which "might naturally have *a, an,* or *the* in front of them."

1. See the bunch of grapes on the plate.
2. Poland is not so large a country as France.
3. Mr. Morrow showed a great deal of activity.
4. The voices of the excited children could be heard for hours.
5. The school of fish was swimming with great speed.
6. My hope is that the judge will show some mercy.
7. The crowd of strikers stretched clear to the wharf.
8. Your wish for a set of Poe has come true.
9. The committee sat the whole day but did nothing.
10. She said something about the length of the lesson.
11. The sweater with the green stripes belongs to George.
12. The author gives us glimpses of many interesting cities.
13. We clean our rugs and toast our bread with electricity.
14. The chief, instead of naming his price, made a strange request.
15. It was the most exciting moment in the series of four races.
16. These mosquitoes are coming in around the edges of the screens.
17. The biplane dropped toward the earth with a terrific roar.
18. From the swamp behind us arose the long howl of a wolf.
19. Stevenson made a woodcut to illustrate the poem.
20. The grave of Walter Scott is in Dryburgh Abbey.

LESSON 8

Grammar 4. Finding Nouns

EXERCISE

At the left-hand margin of a sheet of paper write numbers from 1 to 20. Then find and write down after the corresponding numbers all the nouns in the twenty sentences that follow. (These directions to number and to leave a margin will be understood for all future references of this sort.) Some of the sentences have no nouns; some have six; one has nine.

1. The brightness of the light was bad for our eyes.
2. Arthur gave his mother a promise to leave before the end of the performance.
3. A herd of sheep at night, huddling together in sheds, is a pretty sight.
4. The lecturer talked about the "length" of a wave of light.
5. I was drifting slowly along, not thinking how far I might be carried before you called to me to come back.
6. The truth about Dick is that his slowness makes him a poor player.
7. The total wealth of the United States was then supposed to be over 300,000,000,000 dollars.
8. The story he told you about his regiment is the absolute truth.
9. This painting of a smiling lady becomes a picture of a man and a horse when a red light is thrown on it.
10. Has anything been said in this class about telegrams or about the proper way to write night letters?
11. Do you suppose he really expects us to run?

12. A man in Baltimore has invented a machine that will brush the dirt from your shoes, put on the polish, rub hard with cloths, and give a perfect shine in a minute.

13. The charge for this operation is only a nickel.

14. The price the man charges for his small apples drives away his customers.

15. The ship of Ulysses drew away from the enchanted island, and the voices of the sirens could no longer be heard.

16. The sharp hatchet which Jim carried in his belt saved the life of Balser before that day ended.

17. The book contained stories about the exploits of King Arthur and some of his greatest knights.

18. Before the Revolutionary War all the schoolbooks used in this country were made in England.

19. The pilot was sitting in the cockpit of the plane, while Colonel Gist, standing on one of the struts, gave him his final instructions.

20. Lying flat on your back, sit up and touch your toes with your finger tips twenty times.

LESSON 9

Spelling 1

Every high school in the country has a few seniors who fail again and again to think of *ies* when they write, "He *studies* very hard." Yet of course *studies* must end with the same *ies* that we have in *modifies* and *tries*. A teacher can show these advanced students the verb *denies*, but some of them cannot really get a clear picture of the *ies* on the end.

An eighth-year pupil can, if he cares to, learn when to use *ies*. The first step in learning is to know what "vowels" are. They are the six letters, *a, e, i, o, u, y*. If there is one of these vowels before the *y*, we do not change the *y* to *i*, but add the *s* directly, thus: *pays, obeys, enjoys, buys.*

The second step is to know what a "consonant" is. A consonant is any letter except the six vowels — *b, c, d, f, g,* etc. If there is a consonant before the *y*, we must always change *y* to *i* and add *es:*

1. She *babies* the boy.
2. He *studies* very little.
3. He *defies* his enemies.
4. He *replies* to the letters.
5. The horse *whinnies.*
6. He *copies* the problems.
7. She *hurries* across the street.
8. Father *busies* himself in the garden.

EXERCISE

For each of the following verbs write a sentence not less than five words long which contains the *s* form of the verb — like *studies* or *enjoys.* If you like, you may put two of the verbs into one sentence: *obey, apply, deny, play, cry, buy, worry, employ, try, betray, reply, study, annoy, modify, say, fly, pay.*

LESSON 10

Dictionary 1

Review of Diacritical Marks

In almost every eighth-year class there are several pupils who are badly handicapped in their use of dictionaries because they do not know the marks of pronunciation well enough. Even though they may have learned something about these marks in the earlier grades, they are not sure enough, or they have forgotten. Therefore it is a good plan for every pupil to test himself on the diacritical marks, just to make sure that his knowledge is sufficient. If he is not sure about any mark, he may turn to the introductory pages of his dictionary and inform himself.

EXERCISE

The two diacritical markings given for the six words in the list below show you that dictionaries differ somewhat in their diacritical markings for the same sound. Copy, from your dictionary, words 7-20, on page 29, with all the marks. Pronounce each word to yourself as you write it. In class you will be asked to pronounce the words from your list.

1. dis-cre'tion (dĭs-krĕsh'ŭn) (dis-kresh'ọn)
2. com'pa-ra-ble (kŏm'pȧ-rȧ-b'l) (kom'pạ-rạ-bl)
3. mal-treat' (măl-trēt') (mal-trēt')
4. cou'gar (kōō'gȧr) (kō'gạ̈r)
5. sis'ter (sĭs'tẽr) (sis'tėr)
6. cap'tain (kăp'tăn) (kap'tạ̄n)

7. quay
8. address
9. arctic
10. preferable
11. ludicrous
12. chasm
13. chastisement
14. conspicuous
15. sacrilegious
16. archipelago
17. picturesque
18. eczema
19. admirable
20. Italian

LESSON 11

Dictionary 2

A Speed Contest

Efficiency in using a dictionary demands that a student know extremely well the order of letters in the alphabet. Few people are quick enough in their decisions as to whether a certain letter comes before another or after it.

The following exercise will show the skill of the class and how each pupil stands compared with the others. It must be done correctly; one mistake will spoil everything.

EXERCISE

Take a sheet of paper, write your name at the top, and number from 1 to 50, in two columns of 25 each. When the word to begin is given, start to arrange the words on page 30 in alphabetical order and to write them in their proper places. As soon as you have finished, bring your paper to the front of the room and write your name on the board, putting

after it the time you required to finish, as given you by the teacher or a pupil acting as timekeeper.

1. wizard
2. specification
3. height
4. friendless
5. valuable
6. bravery
7. logical
8. sulphur
9. rapier
10. excursion
11. mistletoe
12. politician
13. tropical
14. adult
15. rubbish
16. glacier
17. kangaroo
18. quartet
19. woodman
20. tweezers
21. objective
22. glycerine
23. cultivation
24. frugal
25. naturalist
26. nestling
27. utensil
28. reverberate
29. luxurious
30. hazardous
31. cultivate
32. kingdom
33. various
34. proverbial
35. drudge
36. jangle
37. buckler
38. instantly
39. distrust
40. humane
41. ordinary
42. sordidly
43. gymnastic
44. mumbling
45. windlass
46. quadrangle
47. justice
48. exercise
49. idealism
50. unpremeditated

LESSON 12

Spelling 2

Review slowly and carefully the five dangerous words that are explained in the first list of Spelling A, page 17: the two *o*'s in *too*, the two *l*'s and the space in *all right*, the *a*'s in *sep* **a** *rate*, *gramm* **a** *r*, and *me* **a** *nt*.

What you learned in Spelling 1 about *ies* for verbs is true also for plural nouns. After the consonant *b*

you must have *ies — baby, babies.* After the consonant *c* you must have *ies — policy, policies.* After *l* or *p* or *r* you must have *ies: family, families; poppy, poppies; berry, berries.*

Be careful to get one idea in this lesson: we are now talking about *ies after a consonant.* (There is no *ies* after a vowel.)

Learn for this lesson the five *ea* words. Three end in *ear: bear, tear, wear.* Some nonsense sentence will bunch these together: "The *bear* will *tear* the coat you *wear.*" The two other *ea* words are *break* and *great.* "They *break great* stones."

Probably you know the next five words, but look closely at them to make sure.

1. It is *just* time.
2. Did you *catch* your train?
3. I have a *new* coat.
4. I have *something* to tell you.
5. The *road* is muddy.

EXERCISE

(*a*) Make up sentences of your own, not less than five words long, that contain the following words. Make one sentence for each word. Write the sentences out neatly on a sheet of paper and take them to class: *too, new, break, meant, catch, bear, separate, just, grammar, something, road, great, all right.*

(*b*) Write the plurals of the following nouns: *fly, dummy, country, puppy, lady, pony, secretary, copy.*

The Right Forms 2

I DRINK; DRANK; HAVE (HAD) DRUNK

1. The dry earth drank up the rain.
2. The child hasn't drunk his milk.
3. He has drunk too much ice water.
4. Who drank all that lemonade?
5. Deer drank from this pond then.
6. Has this horse drunk any water?
7. I never drank from a better spring.
8. He shouldn't have drunk all that tea.
9. The soldiers drank the hot coffee.
10. They had drunk no coffee for five days.
11. The travelers had drunk no water that day.
12. I drank the last drop in my canteen.
13. He has drunk four cups of tea.
14. Just now he drank a fifth one.
15. I could not have drunk so much.

LESSON 13

LETTERS 1. A LETTER TO A FRIEND

Lewisville, Idaho
April 20, 1931

Dear Paul:

I am sending you some new snapshots of my police dog, Jess. As he was born three weeks after you left here, he is now almost seven months old. He is as healthy and playful as a pup can be, and seems very intelligent, as most police dogs are.

Dad has picked up a dog story that seems too

good to be true, though I believe it. It runs like this: A farmer in Ada County has an unusually smart shepherd dog, which he has trained to hunt pheasants. Last fall three city friends came out for a hunt. For some reason the farmer couldn't go with them, but he let them take this dog. Soon the dog chased up a flock of pheasants. Bang! bang! bang! went the shotguns, but not a feather was ruffled. In a few minutes another flock rose, with the same result. There was a lot of noise, but not a bird was bagged.

The shepherd dog gave the "hunters" one look of disgust and pity, turned up his nose, and ran off into a cornfield. There he started to sneak along in the weeds. Suddenly he made a big pounce into a bunch of grass. Then he came trotting back to the empty-handed gunners and laid down at their feet a fine cock pheasant!

Write soon, won't you, Paul? I'll enjoy hearing from you again.

Your camping partner,
Bob

After 5 days return to
ROBERT MILLER
LEWISVILLE, IDAHO

stamp

Mr. Paul Westbrook
926 South Thirtieth Street
Omaha
Nebraska

EXERCISE

Write one of your friends a letter in which you relate some amusing incident. Bring the letter to class for criticism, and be prepared to make a new copy if your classmates think you should. Bring with you a stamped envelope, so that all the letters may be mailed by some pupil appointed by the class.

LESSON 14

Letters 2

Another Friendly Letter

Spring Valley, Ohio
July 9, 1931

Dear Dick:

When I read your letter, I had to laugh at your remark about "misplaced sympathy." It surely is true that we do a lot of unnecessary worrying about the troubles of other people. Just yesterday Tom and I had a fine illustration of this truth.

We were sitting on the edge of a high bank with our feet hanging over. As we were talking, we noticed one of those big gray grasshoppers trying to climb up the bank. He would struggle up quite a distance, with great effort, only to tumble back all the way to the bottom. Then he would patiently start over again, with the same result. He seemed just like a man trying to climb a mountain and failing time after time, and soon we worked up a lot of sympathy for him.

Finally our hero got within three feet of the top.

From there on, the bank was almost straight up. It looked as if he might make it; but alas! the sand crumbled, and the poor grasshopper was dumped in a miserable heap far down the slope. Like a noble hero, he picked himself up, straightened out his legs, dusted himself off, and began to scale the precipice again. At length he once more reached his former high mark and began to struggle up the last very steep place which had betrayed him every time before.

We were certainly rooting for him by this time. I believe we were just holding our breaths, hoping against hope for him to make it. And then, all of a sudden, that old grasshopper just opened up a big fine pair of wings and with one swoop flew high over the top of the bank and away out into the weeds. Tom and I looked at one another in dumb amazement for a moment, and then we simply rolled on the ground and howled. What fools that grasshopper had made of us! What a waste of perfectly good sympathy!

Now, you tell one. I'll promise to answer every letter or postcard within one week of the time I get it.

Yours sincerely,
Sam

EXERCISE

Every pupil in the class has some friend to whom he hasn't written for a long time. He knows that this friend would enjoy a letter and also that he himself would enjoy getting a reply. This is a good chance to take care of an obligation. Write a letter in which you tell of some interesting happening you have observed. Bring the letter and a stamped envelope to class so that the letters may be sent.

LESSON 15

Grammar 5

Nouns As Subjects

In Book One you learned about subjects of verbs. The subject is the word that you find when you ask, "Who or what?" about the verb. Find the subject in the following sentence:

1. A man in a coon-skin coat was taking the tickets.

The verb is *was taking*. Who or what was taking? The man was taking. The subject of the verb is *man*.

Find the subject of the verb in this sentence:

2. The laughter of the children at the antics of the clowns was shrill and excited.

The verb is *was*. You see that *clowns* cannot be the subject, for it is ridiculous to say that "the clowns was shrill." Who or what was? The laughter was shrill and excited. The subject of *was* is *laughter*.

The great majority of subjects come before the verb, like *man* and *laughter*. But where is the subject in the third sentence?

3. Out came the turtle's head again.

Who or what came? The head came. The subject of *came* is *head*.

Ask, "Who or what?" about each verb in the following sentences, and find the subject after the verb:

4. Down flew a *shower* of soot.
5. On top of the box lay a nine-pound *pickerel.*
6. In my reserved seat sat a fat, impudent, ugly-looking *bulldog.*

The word *there* pushes a subject beyond the verb.

7. There was a *pearl* in the clam.
8. There has never been such a *rush* for seats.
9. There may be *frost* before morning.
10. There are no *lions* in the forests of Canada.

EXERCISE

Divide a sheet of paper by a vertical line. At the margins write numbers from 1 to 20. In the left-hand column put the verbs of the following sentences. In the right-hand column write the subjects of these verbs.

1. Ann slowly tore the letter to bits.
2. The object of the game is to tie the feet of the other fellow without letting him tie yours.
3. Sometimes a person can follow a colony of ants on one of their long migrations.
4. The doors should have been opened sooner.
5. There is no reason at all for staying at home.
6. By his side sat his daughter.
7. Through the narrow chink above the entrance shone a ray of light.
8. Near the entrance stood a handsome Italian boy.
9. There are six tall pines on the top of the ridge.
10. There is a long bench in front of the cabin.
11. From the other side of the island came an answering whoop.

12. There is a lot of fun in watching birds during the season of nest building and rearing the young.

13. Under the flat stone Herbert discovered a soiled piece of paper with some strange figures on it.

14. Down the dusty road roared a huge red car.

15. In the midst of all this disorder Miss Wells remained perfectly calm.

16. There is no sense in asking such questions as these.

17. Through the doors poured a throng of people.

18. On the seat of the wagon was a stout, red-faced man in a faded brown overcoat.

19. Such carelessness deserves severe punishment.

20. On one of the blank pages at the end of the book is the name of a librarian.

LESSON 16

Grammar 6

How Nouns Make Sentences

You have now studied five grammar lessons — two about verbs, two about nouns, and one about nouns as subjects. If any pupil clearly understands nouns as subjects, he has made a good beginning of the whole year's work in learning to improve sentences. A noun and its verb are the framework of a complete statement, *which must stand by itself as a separate sentence,* beginning with a capital letter and ending with a period or a question mark. Many pupils go on through high school without really knowing that fact. If you know it, you are already far along on the composition road.

Prove that you know that much about sentences.

Find the first verb in the following passage; then ask, "Who or what?" to find the noun that is its subject. Once you have found the verb and its subject, you can easily see what words belong with them to form the entire sentence. Write the sentence at the top of a sheet of paper. Now find the second verb and its subject; see what words belong with them to form the second sentence; write this after the first sentence. Continue in the same way until you have written the sentences of the whole passage.

Do not be fooled by "ing" or "to" words, for they are not verbs. Notice that several of the sentences begin with words like *at, in, for.*

It would be well to divide your sentences into two paragraphs: the first one will tell about how well-to-do the minister was; the second one (beginning with "this labor") will tell about his death.

The Man Who Worked Too Hard

In 1721 the first church was built in Shrewsbury. There was no regular minister there, however, until almost the end of 1723. At that time the Reverend Job Cushing was ordained as the pastor. Mr. Cushing's home on the east side of the church was considered a handsome one for those times. There were two large stone chimneys. The windows were large and high. In those days people wanted their minister to live with comfort and dignity. Mr. Cushing's salary was four hundred dollars a year. Does that sum of money seem small to you? Two hundred years ago the salary was really a large one. For nearly forty years Mr. Cushing was fully satisfied with it. There was also income of another kind. Mr. Cushing owned a pasture and a large wheat field. His work on this farm

brought a profit of about a hundred dollars a year. This labor was too hard for him in his old age. One day in August he was binding sheaves in his field. The air was very hot and muggy. Suddenly the hired man heard a groan. The minister had fallen in a heap on the ground. A doctor was called at once, but nothing could be done for the minister. Death came within an hour. The scene of the tragedy is still pointed out to visitors in the field behind Mr. Josiah Stone's house.

LESSON 17

Grammar 7

Subjects in Questions

In a question the subject frequently stands between the two parts of the verb.

1. Did the *axle* break?
2. Have the *ashes* been sifted?

The easy way to find the subject in a question of this kind is to put the words in the form of a statement, thus bringing the parts of the verb together.

1(a). The axle did break.
2(a). The ashes have been sifted.

The subject in a question is often after the verb.

3. Who is the *girl* in red?
4. Which was the best *speech?*
5. Where are my *glasses?*
6. Why are the *boys* so happy?

In the form of statements — using exactly the same words — the sentences read:

3(a). The *girl* in red is who.
4(a). The best *speech* was which.
5(a). My *glasses* are where.
6(a). The *boys* are so happy why.

EXERCISE

Divide a sheet of paper as in Grammar 5, page 37, and write the verbs and the subjects of the following questions. In each case find the verb first, and then find the subject by changing the question into a statement. It doesn't matter whether the statement sounds sensible, for you are simply putting the subject in the order that seems more familiar.

1. Does Grace know about my silver medal?
2. Can Allen use his leg now?
3. Where is the can opener?
4. What is the weight of your package?
5. Is the answer to this question sensible?
6. Why was Viola in such a hurry?
7. Can you send a plumber to my house at once?
8. Is Aunt Josephine still making watermelon pickles?
9. Why was the policeman stopping that car?
10. How can the actions of a squirrel show anything about the weather?
11. Who is the player with number 46 on his back?
12. Does the pleasure pay for the trouble?
13. Have you heard details about the game?
14. Has anything been put in the mail-box?
15. Can laziness be called worse than selfishness?
16. Has something been done about the chimney?
17. Why has the big sign been taken away?

18. Has the nurse succeeded in relieving your pain?
19. Why was Tom thinking about anything so silly?
20. How in the world did the workmen get that big safe out of the building?

LESSON 18

Punctuation 1*

Yes, No, Nouns of Address

Notice the commas and periods in these sentences:

1. Yes, you may go.
2. No, it doesn't look rainy.

A comma must be used after *yes* and *no* in answering questions.

Notice the commas that are used with the names in the next three sentences:

1. *Walter,* where are you going?
2. What are you doing, *sir?*
3. I told you, *my dear fellow,* never to do that.

These three persons are being spoken to. A comma is put after *Walter* and before *sir* to show that the persons are being spoken to. A comma must come both before and after a noun that addresses a person when it stands in the middle of a sentence.

Punctuate the sentences on Sheet 1 of the "Comma Book,"† putting in the commas with *yes*

* If a class begins written composition early in the year and writes a good many themes, the punctuation lessons should be given as soon as possible. It is not necessary to follow the order of the book—for example, Punctuation 16, page 232, might be used to good advantage as a review before the first theme is assigned.

† See Preface, page vi, first paragraph.

and *no,* and with the nouns of address. Put a period at the end of every sentence that makes a statement. Put a question mark at the end of every sentence that asks a question.

LESSON 19

Spelling 3

Review slowly and carefully the difficult words that are shown in lists 2 and 3 of Spelling A, page 17. Fix your eyes on every letter.

EXERCISE

For each of the following pairs of words make a sentence not less than eight words long which contains both words. Write the sentences out neatly on a sheet of paper and take them to class: *known* and *weak, knows* and *throws, perhaps* and *may have seen, rode* and *across, shone* and *knew, speak* and *before, led* and *rough, among* and *enough.*

The Right Forms 3

I RIDE; I RODE; HAVE (HAD) RIDDEN

1. Who rode with you?
2. My sister rode with me.
3. Have you ridden far?
4. We have ridden ninety miles.
5. I have ridden in an airplane.
6. He had ridden his horse into the water.
7. You might have ridden in the back seat.

Photograph from Wide World Photos

CAMEO TEACHING HIS CLASS (See topic 10, page 46)

8. Has this colt ever been ridden?
9. Only the cowboys have ridden him.
10. The messenger had ridden all night.
11. Have you ever ridden in a locomotive cab?
12. The family had ridden in the wagon.
13. She ought to have ridden the bay pony.
14. He has ridden his wheel all winter.
15. I haven't ridden a motorcycle since that day.

LESSON 20

Oral Composition 2

How To Do Something

Study this explanation of how to deal with an injured bone. First we learn about broken bones in general, what the danger is, and how to avoid the danger. Next we learn about a broken bone in the leg or the arm. The steps, in good order, are: (1) set the bone, (2) find a splint, (3) apply the splint with a pad, (4) bind the splint on with a bandage.

First Aid for a Broken Arm or Leg

A fracture is not very dangerous if the skin is unbroken, for then no germs can get in. The great danger is that the sharp, jagged edges of the bones may puncture the skin, or injure the muscles, veins, or arteries. Therefore, never move a person with a broken bone until the fracture has been so fixed that the broken ends of the bone cannot stir.

If the leg or arm is broken, straighten the limb gently. If necessary, pull steadily until the ends of the bone are

in place. Then bind the limb firmly to a splint to hold it in position. A splint may be made of any straight, stiff material, such as a shingle, a piece of board, or even the branch of a tree. The side next the limb should be well padded with clothing, or even grass if nothing else is convenient. Be careful never to place the bandage directly over the break, but always above and below it.

EXERCISE

Explain orally one of the following processes, or another which you prefer. Keep all the steps of your explanation in the right order. Make every pupil in the class understand you perfectly.

1. How to make an invalid's bed
2. How to handle a hay-carrier
3. How to remove an object from the eye
4. How to make doughnuts
5. How to take care of pet rabbits
6. How to restore a person almost drowned
7. How to find the north star
8. What to do when a person's clothing catches fire
9. How to treat frostbite
10. How to teach a dog a certain trick
11. How to set a breakfast table
12. How to adjust carbon sheets in a typewriter
13. How to sew a "French seam"
14. How to pitch a tent
15. How to play a certain game
16. How to make a cooking fire in camp
17. How to build a martin house
18. How to make a fresh vegetable salad
19. How to light a fire without matches
20. How to tell the points of the compass by a watch

LESSON 21

Oral Composition 3

Giving Clear Instructions

Plan to speak on one of the following subjects or a similar one. The important matter is to make your hearers understand *exactly* what you mean, so that they can follow your instructions. You will need to think out carefully the proper words and expressions to use. Probably you will need to use such expressions as *horizontal, the upper right-hand corner,* etc. Talk in real sentences, pausing at the end of each. Use words like *next, now, then, after this,* to lead from step to step.

1. Tell how to make a cap, a boat, a windmill, or some other toy by folding and tearing paper. Explain so clearly that your classmates can make the article while listening to your instructions.

2. Explain how to spell a word of three letters by the semaphore code so clearly that the other pupils can do it after you finish. Hold your hands still, and do all explaining in words.

3. Tell how to make a figure-four trap, a pair of skiis, a simple article of furniture, or a garment, so that your teacher or a pupil can draw the parts on the board as you talk.

4. Explain how to apply a roller bandage to the upper arm. Members of the class, using handkerchiefs or strips of paper to represent bandages, will do just what you tell them to. Will the bandages be put on properly?

LESSON 22

Grammar 8

Nouns As Objects of Prepositions

In Book One you learned about the little words that often come before nouns — thus:

at the window

The noun that follows a preposition is called its object. *Window* is the object of the preposition *at*. Name the object of each preposition below:

in a book	*along* several roads
under a stone	*about* the little words
from this side	*near* the street
before school	*like* lightning

In the following sentences are a number of nouns (printed in italics) that are the objects of prepositions. Find the preposition of which each noun is the object.

1. In the *cupboard* under the *turn* of the *stairs* were some jars of *preserves*.
2. At the little *shop* beside the *factory* he bought some candy with his last *dime*.
3. Inside the *container* was something that looked like a *paddle-wheel*.

A preposition and its object are called a "phrase." The phrases in sentence 3 are "inside the container" and "like a paddle-wheel."

EXERCISE

Find the object of each preposition in the sentences below. Prepare to recite like this: "The preposition is *like;* its object is *deer; like a deer* is a phrase." Each sentence has two prepositions.

1. Ned drew a funny picture of Alice on the blackboard.
2. From New York he went to Syracuse.
3. He went up the stairs with slow steps.
4. Among his jugs was one with a broken handle.
5. She put the cord through the ring and tied it around his finger.
6. I looked down the line for my place.
7. The ball bounded over the fence and into Mrs. Long's tulip-bed.
8. Without any doubt you will find your dollar under your plate.
9. Toward evening I was in better spirits.
10. By my watch it is after midnight.
11. Across the cañon a gorgeous scene was spread before our eyes.
12. Between the acts I stared at the boxes.
13. The boat bumped against the log, and the water spurted between the planks.
14. The moon rose above the clouds behind the tower.
15. In those days he looked like a tramp.
16. Through the telescope it looks like a small tree.
17. Down the hillside and through the stream dashed the buffalo.
18. On the plains vast herds of cattle were feeding.
19. Bryant lifted a lump of coal with the tongs.
20. Under the tree the man with the black beard was quietly smoking his pipe.

LESSON 23

Grammar 9

An Object of a Preposition Cannot Be a Subject

In Grammar 5, page 36, you found subjects that were far from their verbs, as in the sentence "A man in a coon-skin coat was taking the tickets." The noun *coat* is the object of *in,* and therefore it cannot be the subject. Who or what was taking? A man was taking the tickets. *Man* is the subject of *was taking.*

Ask "Who or what?" about this sentence:

The pile of sticks at the farther end of Mrs. Barnes's garden was burned up.

You see that *garden* is the object of *of.* Therefore it cannot be the subject, because a noun cannot be a subject and an object at the same time. It sounds foolish to say that "of the garden was burned up." Also it would sound silly to say, "Mrs. Barnes's was burned up." If the poor woman had been burned to death, we should not put an extra *s* to her name in telling about her; we should say, "Mrs. Barnes was." Neither can the noun *sticks* be the subject, for it is the object of *of.* Who or what was burned? The *pile* was burned.

EXERCISE

Find and write down each verb and its subject in the following sentences. Be sure to get the whole of a verb like "could be felt." Be sure to get nothing

but the verb — that is, do not put in any words like *not, at, for.* Be careful to get the right subject in every case. Watch these five points:

1. Be sure not to choose as a subject a word that is really the object of a preposition.
2. In some of the sentences the subject is far away from the verb.
3. In some of the sentences the subject is just in front of the verb.
4. In some it comes after the verb.
5. In others it is between parts of the verb.

Resolve to get a perfect score in this exercise.

1. This mass of books and papers in his study was perfectly worthless.
2. The scars of his battles with the other shepherd-dogs could be felt under his long hair.
3. When was the step in front of the curb made?
4. The bearings of an ordinary Swiss watch in those days were not made of agates.
5. There is something in my pocket for you.
6. "Oh, rubbish!" said my father.
7. Has the water been turned off every day before five o'clock?
8. A lot of fodder was being fed to the sheep.
9. In front of the hotel is a row of iron posts.
10. No remnant of all those beautiful pillars and statues was to be seen.
11. Of all these flavors raspberry is the best.
12. A couple of these lazy little donkeys will give a man a day's work.
13. Did the looks of the dirty tramp make you afraid?

14. With this apparatus was a printed sheet of directions about setting it up.

15. The high wind, in spite of all its fierce howls and angry blasts, did not do much damage.

16. After dusting all the furniture with this dirty rag Bridget sat down for three cups of tea.

17. Out of this boiling mass came an agreeable odor.

18. The height of the tide at the upper end of the Bay of Fundy is sometimes as much as 70 feet.

19. What in the world were the girls thinking of?

20. A little dial at the end of a long coil of copper pipe tells the amount of steam pressure.

21. A kind of thin mold was forming on the jelly.

22. No amount of effort will teach him.

23. That sort of pupil will never learn about the object of a preposition.

24. The thought of failure makes me very timid.

25. Only a handful of raisins was needed for the cake.

LESSON 24

Punctuation 2

Commas in a Series

If you write a series of words of the same kind, and connect them all by *and,* you should not use any commas.

1. It was a large and expensive car.
2. A deer's legs are slender and graceful and strong.

But if the words are not all connected by *and,* you must use commas. Note the following examples:

1. It was a large, expensive car.
2. A deer's legs are slender, graceful, and strong.

Here is a series of three verbs connected by *and*.

He begged hard and wept and knelt down before us.

Here are the same verbs, with commas, because they are not all joined by *and*.

He begged hard, wept, and knelt down before us.

Here is a series of pronouns and a noun separated by commas.

You, the guide, and I must all carry loads.

Punctuate the sentences on Sheet 2 of the "Comma Book," putting in the commas between the words of a series if the words are not all connected by *and*. Remember that some sentences need no commas; you must think about what you are doing. Remember, too, that if you find any noun of address, or any *yes* or *no* used in answering a question, you must use the commas. Every exercise in punctuation is a review of all that has gone before. Use the periods and question marks.

LESSON 25

Spelling 4

Review — as slowly and suspiciously as if you had never known about them — the words that are shown in list 4 of Spelling A, page 18.

EXERCISE

Write sentences not less than five words long for the following words. (This means, as in previous lessons, that you are to write one sentence for each word and take your sentences to class. In future spelling lessons you will understand what is meant by "Write sentences.") *level, whose, their, toward, stretch, sure, woman, sense, crowd, does, until.*

The Right Forms 4

I GROW

I GREW

I HAVE (HAD) GROWN

1. The lambs grow fat.
2. His brother grew more than he did.
3. They have grown up together.
4. Sunflowers grew by the wall.
5. The air had grown colder.
6. The town hasn't grown any.
7. Which child has grown most?
8. Grass grew in the streets.
9. The young birds grew rapidly.
10. The vine has grown over the porch.
11. Beside the hut grew a pine tree.
12. The hazel sprouts have grown up again.
13. Have the sumachs grown, too?
14. The radishes grew better after the rain.
15. He has outgrown all his clothes.
16. The old dog grew feebler every day.

LESSON 26

Oral Composition 4

A Program of Magic

Did you ever see a person drive an ordinary water-glass through the top of a table with a blow of his fist? It's easy. This is the way to do it.

Sit behind a desk so that your audience can see only the upper part of your body. Say that you are going to perform the marvelous feat of smashing the glass through the desk. Place the glass on the table, with the top down. Then put a piece of paper over the glass, rubbing and fitting it with your hands so that it takes the shape of the glass. All the time you are rubbing the paper and moving the glass around on the desk you keep talking about magic, to distract the attention of your hearers. When the glass is near the edge of the desk, slip it out from under the paper and let it drop in your lap. The paper looks as if the glass were still there. Keep talking a little longer. Then suddenly raise your fist and smash the paper flat. It will look exactly as if the glass had gone through the desk-top, especially after you have reached under the desk, pulled out the unbroken glass, and held it up before your audience.

EXERCISE

Prepare to have a program of magic. Each person who is to have a part in the program will practice his trick before coming to class. Each must be

sure to bring all his necessary equipment. Those who know no "magic" will serve on the program committee. Their task will be to find out from each "magician" what he plans to do, and then to prepare typewritten programs, so that everybody present may have a copy. It might be well to invite a few parents or friends to see the performance.

Each "magician" will carry out his part of the performance. Afterwards he will explain the trick to his audience in some such style as the explanation at the beginning of the lesson.

LESSON 27

Written Composition 3

Community Topics

The good citizen is interested in helping to make his town or city a better place. He needs to learn as much as he can about the place in which he lives, so that he can work to bring about improvements.

EXERCISE

Let each pupil secure information about some feature of his community. Then each will write a composition of about a page on the topic he has chosen. The chief point to bear in mind while planning and writing the composition is: "What can be done to make our town, our city, or our neighborhood better than it now is?" Select a topic suggested by one of the twenty titles given on the next page.

1. Street lighting in our town
2. What our schools need most
3. The appearance of the alleys and back yards in our neighborhood
4. Caring for parks and playgrounds
5. Traffic regulations
6. The improvement of our streets
7. One of our most successful merchants (Do not mention his name.)
8. A needed factory or store in our community
9. Destroying flies
10. Our library needs
11. Music in our city
12. One of our most useful citizens (Do not mention his name.)
13. Our protection from fire
14. Our trees and their enemies
15. Making our streets safe
16. An important industry of our locality
17. The best clerk I know (Do not mention his name.)
18. The business of our post office
19. The board of health and their duties
20. Places of amusement in our town

LESSON 28

Grammar 10

Pronouns As Subjects

A pronoun is any word that is used in place of a noun. Instead of saying "Charles caught the sparrow" we may say "He caught it." In place of

Charles we use the pronoun *he,* and in place of *the sparrow* we use *it.*

Here are the pronouns most commonly used as subjects:

I we you he she it they

These have a curious name — "personal pronouns." The name does not mean that the pronouns necessarily refer to persons, because *you* might be used for a dog, *it* for a marble, *they* for some trees.*

You find a pronoun subject just as you would a noun subject — by asking "Who or what?"

1. She never in all her life had seen such a sight.
2. Don't you dare to speak so.

Who or what had seen? *She* had seen. Who or what do dare? *You* do dare. Usually in a command like this the subject "you" is omitted.

1. (You) Run away now.
2. (You) Exercise your will-power.

In such sentences the subject is "*you* understood."

EXERCISE

Find each verb and its subject. Write the verbs in one column and the subjects opposite them in another. If the subject is "understood," write it and

*The name simply means that the pronouns show people or things that are speaking (*I* and *we*, the "first person"); that are spoken to (*you*, the "second person"); that are spoken about (*he, she, it, they*, the "third person"). "Personal" is merely their name in grammar.

inclose it in parentheses. Suppose, for example, that you have the following sentence:

Don't slam the door.

In the first column you will write "do slam." In the second column opposite it you will write "(you)."

1. Were they becoming weary?
2. You can almost always catch a ride.
3. Seldom have I seen such an early spring.
4. Who are you?
5. Come again tomorrow.
6. Often in the evening he would drop in for a call.
7. It was now running smoothly.
8. Do I look like a burglar?
9. Think of the long summer days.
10. Where can she plant the potatoes?
11. You must hull those walnuts this morning.
12. Tell Father about that strange adventure.
13. What shall we do next?
14. They were not trying very hard.
15. Try to work every problem in the lesson.
16. Aren't we going up another floor?
17. Why have they brought all these puppies and kittens into the house?
18. Why has it been allowed to stand in the bucket?
19. Frequently he glanced back over his shoulder in a frightened manner.
20. See the funny, fat man on the little donkey.
21. On the top of the chimney, at the very edge of the flue, it sat still for several minutes.

LESSON 29

Grammar 11

How Pronouns Make Sentences

In Grammar 1-6 you learned how a noun which is the subject of a verb makes the framework of an independent sentence that must end with a period or a question mark. In Grammar 10 you learned that a personal pronoun which is the subject of a verb forms a sentence in the same way. Now you are prepared to review the most important fact that you learned in Book One: there must be a period or a question mark between two such independent sentences. A mere little weak comma between two sentences causes a "comma blunder," the worst possible mistake in composition.

A large part of all comma blunders are made between sentences of this sort:

The lead is too hard. It makes only a faint mark.

The noun *lead* is the subject of *is,* and the personal pronoun *it* is the subject of *makes.* There are two sentences. They must be separated by a period. If this one idea were clear to all the members of any class, and if they always paid attention to it, they would prevent about half the comma blunders that are made by an untrained class.

Prove that the idea is clear to you. Write out the following passage, separating it into proper sentences. Notice that several sentences begin with words like *with, close to, in, for.*

It would be well to make two paragraphs: one about the gunshots, another about the result of the shots.

The Gunshots at Four O'clock

A little before four o'clock in the afternoon the detective stretched himself out behind a mound of stones. They had been piled there by the owner of the wood-lot. The detective peeked through a hole between two of the largest stones on the top of the heap. He had taken off his hat to make sure of being invisible from the other side of the lot. He drew from his inside pocket a small but powerful pair of field-glasses. With much care he focused them on the rail fence beyond the meadow. Close to the detective lay the sheriff. In his hands he held a stop-watch. He was waiting for the second-hand to show the exact hour of four. Precisely on the dot he looked up. Three gunshots in quick succession sounded from the brush beyond the meadow. They seemed to be less than two hundred yards away. They echoed among the hills on the left. The detective strained his ears. Was the dog in the cabin going to bark? A bark from the dog would give a clue to the whole mystery. For several seconds there was not a sound from the direction of the cabin. Then the dog suddenly began to make a ferocious noise. Soon he settled down to a monotonous "Ow, ow". He kept this up steadily for several minutes through his peek-hole the detective saw the door of the cabin slowly opening. He could hear it creaking on its rusty hinges. The mysterious gentleman cautiously stuck his head out to look around. The detective's field-glasses showed lather on the gentleman's face. He had been shaving himself in his left hand was a razor. Quickly he stepped out on to the door-stone. He walked rapidly to the alder bushes beyond his wood-pile. He slipped into the thicket the detective knew what to do now.

LESSON 30

Dictionary 3

Review of Definitions

The task of making good definitions is very difficult. One must use exactly the right words. He must make his definitions fit the exact meaning, including enough and also keeping out everything else. Sometimes it is almost impossible to keep the definitions from being harder to understand than the term to be explained. Dr. Samuel Johnson, a man of great learning who lived in the eighteenth century, found out this fact when he made one of the first English dictionaries. He defined the word "network" as follows: "Anything reticulated or decussated, at equal distances, with interstices between the intersections." After you read such a definition as that, you know less than before.

A recent American dictionary has succeeded in giving a much simpler definition of "network": "A fabric or structure of threads, cords, wires, or the like, crossing and knotted or secured so as to leave spaces, or meshes, between them." This is satisfactory because, while the words are simple, the definition gives us a complete idea of the term.

EXERCISE

Write the best definitions you can for the following words and copy below each of your own defini-

tions the dictionary one which comes nearest to the meaning you had in mind.

A. Nouns

1. pendulum
2. orchestra
3. encyclopedia
4. jury
5. activity

B. Verbs

1. delay
2. exterminate
3. encircle
4. ripple
5. transact

C. Adjectives

1. severe
2. magnificent
3. greedy
4. voluntary
5. empty

LESSON 31

Dictionary 4

Making Good Definitions

Some young people have the careless habit of using *when* or *where* in definitions. Suppose we should define *robbery* as *where something is stolen.* This definition seems to indicate that robbery is a *place,* but it is not. It is just as wrong to say that robbery means *when something is stolen,* for robbery is not a *time,* either. The definition given in a well-known dictionary is "the act or practice of robbing; theft; stealing; a taking away by violence, wrong,

or oppression." Robbery is an act, not a when or a where.

Let us take another example. "Ice is *when* water is frozen." This is wrong, for ice is not a *time.* A true definition is "water frozen or in a solid state." Also it would be wrong for you to define *alms* as "where you give something to the poor." Alms is a gift, not a place.

Tell what is wrong with the definitions below, and try to make better ones. Let the whole class work together. The definitions may be placed on the board, and definitions from a dictionary may be copied opposite them.

1. Pity is when you feel sorry for somebody.
2. Athletics is where they practice physical training, games, or exercises.
3. A trial is where they decide a dispute between persons before a judge.
4. A practical joke is where you hurt a person's feelings.
5. A supper is when people eat at night.
6. A journey is when a trip is taken.
7. A law is where a rule of action or conduct is made.
8. A groan is when someone makes a noise indicating pain.
9. A command is when a person is ordered to do something.
10. A hill is where the ground rises.

LESSON 32

Punctuation 3

Commas in Dates

Each part of a date that is written in a sentence should be separated from the other parts by commas.

1. In April, 1906, there was a wreck here.
2. On June 12, 1814, he died.
3. The note was written on Friday, December 10, 1931.
4. The note was written on Friday, December 10, 1931, and mailed two days later.

In sentence 1 there is a comma on each side of "1906." In sentence 2 there is a comma on each side of "1814" (but no comma between "June" and "12"). In sentence 3 "December 10" is separated from "Friday," and "1931" is separated from "December 10." In sentence 4 there is a comma on each side of "December 10" and on each side of "1931."

Why is there no comma in the next sentence?

In 1492 what happened?

There is only one item in the date. There is nothing to separate. There should not be any comma.

Punctuate the sentences on Sheet 3 of the "Comma Book," putting in the proper commas with any date, with *yes* and *no,* with nouns of address, with words in a series. Some of the sentences do not need any commas. Put the proper mark at the end of each sentence.

LESSON 33

Spelling 5

A Spelling-Match

How would you like to have a spelling-match between the girls and the boys or between the "odds" and the "evens"? Each side can elect a captain, and plan for the match.

On pages 302-304 you will find a list of words for spelling-matches. A good scheme for preparation is to have one of your team-mates pronounce the words to you while you write them. Every time you miss one, have your partner give you the correct form and mark the word with a little pencil dot that can be erased easily. Then study the words you are not sure about, and try again.

When you have the contest, the two parties line up so that the head of each line, where the captain stands, is close to a blackboard. Each pupil holds a piece of crayon; when it is his turn to spell, he writes the word in big, plain letters on the board. As soon as he finishes the last letter, he is through, right or wrong. If he writes the word correctly, he goes back to the foot, and the line moves up. If he misses, he takes his seat, and the word is passed to the next person of the opposing side. The side which has the most people left standing at the end of the time set is declared winner. If the score is three to two or two to one, the last moments will be rather exciting.

LESSON 34

Grammar 12

Pronouns like *This* and *Each*

Four common pronouns seem to "point out"* things or persons.

this these that those

Find every pronoun used as a subject in the next four sentences.

1. Those in the other book were harder.
2. That is the best story in the book.
3. These in the bottom drawer are better.
4. Will this be enough?

Pronouns of another kind† are the words like *one, some, each,* when they are used in place of a noun.

1. *One* of you is the winner.
2. *Each* of us has his own pocket money.
3. *Some* of them were deaf.

Other pronouns of this kind are *any, anybody, anyone, someone, all, both, either, neither, none, much.* In these sentences the pronouns *you, us,* and *them* are the objects of prepositions, and so, of course, cannot be subjects. The subjects are *one, each, some.* You must often jump over a phrase or two to find the subject of a verb.

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* Called "demonstratives."
† Called "indefinites."

EXERCISE

Find each verb and its subject in the following 25 sentences. Write the verbs in one column and the subjects in another. Some of the sentences are a review of the "personal" pronouns.

1. Some of the flour has been spilled.
2. Can't you hear me?
3. One of these cows gives only ten quarts of milk a day.
4. Was this the right kind of sugar?
5. Will anyone help me?
6. Hasn't anybody found the answer?
7. Each of you should work at his own seat.
8. Don't spend your money so recklessly.
9. During August I often went to the beach.
10. All of the parts of the engine were lying there.
11. Someone must pay for this.
12. Can one of us sign both names?
13. One of you must have the key.
14. Both of them ought to go.
15. Either of those wheels will do.
16. Oh, there you are!
17. Is any of this work useful?
18. Each of the girls must have her share.
19. None of the doctors knew the cure for "sleeping sickness."
20. Neither of the tents was large enough for them.
21. Does that help you to understand it?
22. Those in the upper corner, over the book-case, ought to be taken down.
23. Does it surprise you?
24. One of them has a spot on it.
25. Much of the book is trash.

LESSON 35

Grammar 13

Singular Subjects Must Have Singular Verbs

The words *one, each, either, neither* refer to *one* person or thing. They are called "singular pronouns." Verbs like *is, was, has, does, looks, studies,* which refer to *one* person or thing, are called "singular verbs." If a singular pronoun is the subject of a verb, the verb must be singular. Study the singular subjects and verbs in the sentences below.

1. *One* of the boys *is* ready.
2. *Each* of us *does* his share.
3. *Either* of them *has* enough power.
4. *Neither* of the girls *looks* like the mother.

If a pronoun refers to more than one person or thing, it is called "plural." Some plural pronouns are *both, many, several, some, few,* etc. If a plural pronoun is the subject of a verb, the verb should have a plural form, like *are, were, have, do, look, study,* etc.

5. *Several* of the boys *are* ready to help.
6. A *few* of us *have* more work to do.

EXERCISE

Number a sheet of paper from 1 to 20, corresponding to the twenty sentences that follow. Then copy the sentences, choosing the proper verb in each

case. Most of the subjects are singular, and therefore ought to have a singular verb; some are plural, and ought to have a plural verb.

1. Each of the girls (have, has) a private locker.
2. All of the cattle (comes, come) to the barn at sunset.
3. Neither of them (tries, try) hard enough.
4. Either of you (seem, seems) able to mow the lawn.
5. Both of the boys (keep, keeps) promises.
6. Each (do, does) excellent work in class.
7. One of the workmen (picks, pick) up a heavy plank.
8. Neither of them (tell, tells) a reasonable story.
9. All (tries, try) hard to win the prize.
10. Many of the mills (are operating, is operating).
11. (Have, Has) either of them ever been there?
12. All of the people (has entered, have entered) the house.
13. Neither of you (have found, has found) the right answer.
14. One of us (has made, have made) some serious blunders.
15. Every one of you (has passed, have passed) the test.
16. One of the girls (are bringing, is bringing) the cake.
17. Each of the students (has bought, have bought) two tickets.
18. Not one of them (are pronouncing, is pronouncing) the words properly.
19. Each of you (has tried, have tried) to find the path.
20. Neither of the hikers (has returned, have returned) to camp.

LESSON 36

Grammar 14

Singular Pronouns for One Person or Thing

In the sentences below, notice the pronouns that refer to *each tool, each girl, each, one, either,* etc. For each separate tool we use *its;* for each individual girl we use *her;* for *each* or *one* or *either* or *neither* we use *its* or *his.* If we refer to each person in a crowd of boys and girls or a crowd of men and women, we have to use *his,* because there is no other singular pronoun that will stand for both *his* and *her.*

1. *Each tool* has *its* own place.
2. *Each girl* has *her* own desk.
3. *Each* is in *its* place.
4. Every *one* of us has *his* special hobby.
5. *Either* of the boys may have *his* lunch now.
6. *Neither* cleans *his* shoes properly.

EXERCISE

Number a sheet of paper from 1 to 20. Copy the twenty sentences below, selecting the right verbs and the right pronouns.

1. Everyone (is, are) glad to do (his, their) share.
2. Each of the children (were making, was making) (their, his) own garden.
3. Neither of them (were, was) quick enough to keep (their, his) hat from blowing away.

4. Every cow (wears, wear) a bell on (their, her) neck.

5. Each of us (is building, are building) (their, his) own playhouse in a tree.

6. Everyone (are going, is going) to carry (his, their) share of the lunch.

7. Neither of the girls (want, wants) to lose (their, her) chance of winning the prize.

8. Either of us (are, is) willing to do the errand.

9. Each one (wishes, wish) to do (their, his) part in entertaining the guests.

10. No one (have failed, has failed) to write (their, his) paper this morning.

11. Everyone (have, has) (his, their) own idea about the mystery.

12. Surely one of you boys (have lost, has lost) (his, their) exercise book.

13. How (do, does) either of them expect to get (his, their) dinner for nothing?

14. Every one of you (was asked, were asked) to take (his, their) regular seat.

15. Each of them (has had, have had) (his, their) chance to recite.

16. Everyone (tell, tells) (his, their) story exactly as before.

17. Not one of the players (is relaxing, are relaxing) (his, their) efforts in the least.

18. Nobody (have sung, has sung) (their, his) song yet.

19. Which one of you girls (are trying, is trying) to beat (their, her) own swimming record?

20. Neither of us (have ridden, has ridden) (their, his) bicycle to school today.

The Right Forms 5

I TEAR

I TORE

I HAVE (HAD) TORN

1. He tears a leaf from his book.
2. Who tore this cloth?
3. It must have been easily torn.
4. She has torn up the letter.
5. The picture was torn yesterday.
6. Who could have torn it?
7. The lion had torn the goat to pieces.
8. He has torn his best coat.
9. Why have you torn this paper?
10. You ought not to have torn your book.
11. Thorns have torn her dress.
12. Trees were torn up by the storm.
13. Who has torn down this fence?
14. The sharp claws tore his face.

LESSON 37

LETTERS 3

An Excursion

Los Angeles, California
May 16, 1931

Dear Louise:

We were all much interested by your story of the trip on the Great Lakes. It must have been thrilling. How I wish I could have been there to enjoy the cruise with you.

But after all, we have something here that you don't have in Ohio—the Pacific Ocean. Last week Dad and I went out to see one of the newest and largest ships in the navy, the "Saratoga." We left Long Beach at one o'clock in the "water-taxi" and were taken about ten miles out in the ocean, where the big ship was. The waves splashed, and our little boat bounced around like a chip. It was lots of fun. Finally we reached the side of the vessel, and some sailors helped us on board.

We climbed up some very steep little stairs to the flight-deck, where a good-looking young marine took charge of us and showed us all over the ship. As the "Saratoga" carries 2200 men, naturally there were sailors everywhere, dressed in blue middies and little white caps. Up on the flight-deck the wind was blowing very hard, and I kept falling over cables. The sailors laughed at me, and I don't blame them, for I must have looked funny.

Our marine showed us the big guns and explained how they were fired. Then he took us down to the hangar and showed us dozens of airplanes. There is a place where movies are shown and a good library. We also saw the wonderful kitchens where the food is cooked for all the men. Just think of cooking for 2200 hungry sailors and marines! They don't say politely, "Dinner is served." There is the shout, "Chow time!" and then they all crowd down the little stairs and into the mess-room.

We saw one long room in which about a thousand men sleep. Each man has a hammock and a little locker that holds his clothing and equipment. There are no windows at all; every bit of fresh air comes down a tube.

Our guide told us that life in the navy is great. The men go to all parts of the world. While some of it is, as they say, "seeing the world through a port-hole," the men

Photograph from Wide World Photos

U.S.S. SARATOGA IN THE PANAMA CANAL
The deck is covered with airplanes.

often get shore-leave and can see many interesting places. The vessel had just returned from Panama, and the marine showed us a lot of souvenirs that he had brought back.

After I had seen all these wonders, I felt as if I'd like to be a stowaway on this great ship, so that I could help to shoot the big guns and fly airplanes and see the world through a port-hole! Anchors aweigh!

Sincerely yours,
Charlotte

EXERCISE

Write a friendly letter in which you tell of a trip which you have taken to some place of interest. The person to whom you are writing may live where such a trip is impossible; the things you describe may be altogether new to him. Don't try to tell all the small details of the trip. Concentrate on the important things.

Some of the topics below may remind you of profitable excursions you have made.

1. A fishing village
2. A maple-sugar camp
3. A large factory
4. The birthplace of a great man
5. A place famous in literature
6. A cotton gin
7. A wheat combine in action
8. An aviation field
9. Cattle-branding
10. A coal mine
11. A museum
12. The zoo
13. An aquarium
14. A logging camp
15. An orchard
16. A battle-field of the Civil War

LESSON 38

Punctuation 4

Commas in Addresses

Each part of an address that is written in a sentence should be separated from other parts by commas. In each of the next sentences there are commas on both sides of the name of the state.

1. Boise, Idaho, is a busy town.
2. At Titusville, Florida, there is a packing house.

There may be three parts of an address.

Our home is at 87 Mentor Road, Cleveland, Ohio.

You will see that there is no comma between the number and the name of the street.

See how the parts are separated, and how commas are used on both sides, in these combinations of dates and addresses.

1. George Westinghouse was born at Central Bridge, New York, October 6, 1846.
2. On July 25, 1814, at Killingworth, England, Stephenson ran his first locomotive nine miles.

Punctuate the first ten sentences on Sheet 4 of the "Comma Book," being careful to put in commas with the dates and addresses just as you have been shown. Look for any questions, nouns of address, etc. Never use a comma unless you have had a definite rule for it.

LESSON 39

Spelling 6

You know something about using an apostrophe in words like *don't* and *I'm.* These are shortened forms of *do not* and *I am.* The formal name of them is "contractions" — which simply means "shortened forms."

Do you know exactly how to make contractions? Or have you now and then been a bit confused? The rule is very plain and easy: "Put the apostrophe where a letter is left out." Remember these warnings, and you will always write the correct form: "Don't add any letters. Don't change anything. Simply leave out some letters. Wherever the letters are left out, put in an apostrophe."

The most common contractions are made by leaving out the *o* in *not.*

do + not = don't
did + not = didn't
does + not = doesn't
might + not = mightn't
should + not = shouldn't
has + not = hasn't
had + not = hadn't
have + not = haven't
must + not = mustn't
would + not = wouldn't
is + not = isn't
are + not = aren't
was + not = wasn't
were + not = weren't
could + not = couldn't
ought + not = oughtn't

There are three contractions that are irregular. (1) *Can not* is shortened more than the others, by leaving out an *n,* as well as an *o*: *can't.* (2) For

shall not we leave out the *l*'s and use only one apostrophe: *shan't.* (3) The contraction of *will not* is very peculiar: *won't.*

can not = can't shall not = shan't will not = won't

Think once more of how ordinary *n't* contractions are made. You simply take the verb, whatever it is, and place *n't* after it. You must never add any letter: *is* + *not* = *isn't*; *was* + *not* = *wasn't.* You must not omit any letter from the verb: *have* + *not* = *haven't.*

The most important of these contractions is *doesn't.* Think of *does* + *not* = *doesn't.* Learn to say and write "it doesn't," "he doesn't," "she doesn't." Think of *oes.*

Be ready to write in class, promptly, any contractions that the teacher may put into sentences for you.

EXERCISE

Write sentences not less than five words long for the contractions of the following verbs with *not: must not, were not, is not, does not, has not, are not, was not, shall not, have not, will not.*

The Right Forms 6

I BEGIN; BEGAN; HAVE (HAD) BEGUN

1. Now I begin to understand.
2. The child began to cry.
3. The snow had begun in the gloaming.
4. We began to be afraid.
5. Have you begun to study?

6. Who began to write first?
7. I have not yet begun to fight.
8. The thunder began to roll.
9. He had begun to sink.
10. Why have you begun so late?
11. She began to eat an orange.
12. It had begun to get lighter.
13. The men began to quarrel.
14. His load began to seem heavy.
15. The rain has begun again.
16. We ought to have begun work earlier.

LESSON 40

Oral Composition 5

Paragraphs with "Self-Starters"

Read this paragraph, which tells the tasks King Arthur undertook soon after he was crowned.

Then King Arthur set himself to restore order throughout his kingdom. To all who would submit and amend their evil ways he showed kindness; but those who persisted in oppression and wrong he removed, putting in their places others who would deal justly with the people. Because the land had become overrun with forests during the days of misrule, he cut roads through the thickets, that no longer wild beasts and men, fiercer than the beasts, should lurk in their gloom, to the harm of the weak and defenseless. Thus it came to pass that soon the peasant plowed his fields in safety, and where had been wastes, men dwelt again in peace and prosperity.*

* From *Junior High School Literature, Book One.*

If you observe this paragraph closely, you will see that it is all a sort of explanation of the first sentence. Of course, not all paragraphs are built up in this way from a "topic sentence"; yet this is a very good kind of paragraph and a kind that is easy to make. The "topic sentence" expresses a general idea which each of the following sentences helps to develop.

EXERCISE

In a carefully planned oral paragraph build up the idea expressed in one of the "self-starter" sentences.

1. How we did work that morning! (Tell in the right order the things which you and somebody else did on some very busy morning that you remember. Use words like *first, soon, after that, next.*)
2. I was unlucky with that dress (or suit) from the first time I wore it. (Add the details of bad fortune that occurred in connection with a garment.)
3. It seemed as if everything possible happened to make me late. (Tell about a morning when everything went wrong. Perhaps a broken shoestring started it.)
4. ——— is one of the most peculiar-looking persons I know. (Build up a paragraph by giving the details of the person's appearance, including his clothes.)
5. A good soaking rain is badly needed now. (Describe the condition of the streets, crops, streams, etc.)
6. "All the signs foretold a winter long and inclement." (See what you can do with this. Possibly some pupil can tell where to find the rest of the passage.)
7. There is one poem that I like better than any other. (Tell the reasons.)
8. The most delightful pet I ever had was———. (Describe the pet and tell why you liked it.)

LESSON 41

Grammar 15

Pronouns As Objects of Prepositions

Pronouns, like nouns, are frequently the objects of prepositions.

1. That is beyond *me.*
2. It looks like *him.*
3. Send it to *her.*
4. Turn toward *them.*
5. You must look for *that.*
6. We asked for *some.*

Sometimes two pronouns are the object of the same preposition.

1. Sit between *him* and *me.*
2. He wants to go with *you* and *me.*
3. She is looking at *you* and *him.*

EXERCISE

Copy all the phrases that contain a pronoun in the sentences below. (Some of the sentences contain two phrases.) Draw one line under each preposition and two lines under each object.

1. May I go with them?
2. Which of us ought to talk with them?
3. I will try to find out about that.
4. Is there some hard feeling between you and him?
5. All the blame is laid on me.

6. Without this you will be cold.
7. Is there a call for us?
8. There are presents enough for all.
9. Almonds were put into some of it.
10. There are still some stones below those.
11. The snow fell on him and me.
12. The Camp Fire Girls came after us.
13. The confetti fell upon us.
14. The minister is pointing toward you and me.
15. A sad feeling came over me when I looked at him.
16. Let's put a blanket over one of them.
17. Below me the crowd hurried along.
18. Can you introduce me to him?
19. I believe I will walk around it.
20. The president counts on her and me.
21. You ought not to talk like that.
22. The red airplane was still circling above us.
23. Both of us want to go with you.
24. Gifts for you and me will be found in it.
25. Can one of you get some water for me?

LESSON 42

Grammar 16

Pronouns and Nouns As Subjects

Find every verb in the following sentences — "the whole verb, and nothing but the verb." Find the noun or pronoun that is the subject of each. Write the verbs and the subjects as in previous lessons.

1. Just at the end of the hour she finished her theme.
2. Would your expensive watch have kept better time?

3. Through the fog could be seen the masts of a schooner.

4. Are you coming home tonight?

5. We, for all this bragging about ourselves, are not much better off.

6. Over this mat of cotton-batting was laid a cover of Irish linen.

7. The millions of rats in the wharves of New Orleans were being made very miserable.

8. Have they been cheated by the grocer?

9. Will there be a way to get across?

10. Those in the rear seats of the largest movie theaters really see best.

11. You in the sixth grade may not have known any better.

12. Would Monte Carlo be a more attractive town?

13. The chandelier might have been broken in the mad scuffle.

14. In this herd of deer was one huge buck.

15. It will be spouting out a lot of steam pretty soon.

16. Some of the peaches at the bottom of the basket had been bruised.

17. Can my voice be heard in the back of the room?

18. At the end of the bit is a little pointed screw.

19. In the center of the ball will be found a core of cork or rubber.

20. On the top shelf there is some.

21. In that case you would be throwing money away.

22. Anyone with eyes in his head could have seen that.

23. The wire in this old fence around the wood-lot had grown rusty.

24. Has either of you seen the box of chalk?

25. There was a bored look on his face.

LESSON 43

Grammar 17

Two or More Verbs for One Subject

Perhaps you have wondered why you seldom see in the exercises of *The Junior Highway* any sentences like this:

1. Mr. Clay was very much upset, *and he* didn't know what to do.

That is the most common type of sentence in school composition — the type of "Something was, *and it* was." Nearly all pupils have a habit of saying "and it," "and so he," "and then she," "and he." There is nothing grammatically wrong with this way of joining two statements by *and;* authors often use such a sentence. But it is a poor type for school composition because it is used too much. It makes themes monotonous and tiresome. Therefore teachers and books discourage it.

Very often there is no need of using "and he." In the sentence about Mr. Clay we could leave out *he* and use *Mr. Clay* as the subject of both verbs at once — thus:

2. Mr. Clay *was* very much upset *and didn't know* what to do.

Mr. Clay is now the subject of both *was* and *did know.* The pair of verbs is called a "compound verb." Compound verbs are an excellent device for improving the style of your sentences.

In the following passage you will find many compound verbs. Some are of three or four parts — like this:

3. The dog *growled, took* a firmer grip on the bone, and *backed* away toward the cellar door.

Separate the passage into proper sentences. Make one sentence for each subject of a verb or of a compound verb. Copy the commas just as you find them. Some of the sentences begin with prepositions like *to, at, after.*

Make three paragraphs, showing these three topics: Where the Unknown Man lived, How he went about the city, How he helped in the plague.

The Unknown Man

The Mission of Ying Ching is surrounded by a wall fifteen feet high and has two gates. The buildings are arranged in a large square and accommodate several hundred Chinese Christians. To this Mission a stranger came one day, and asked for food and shelter. No one knew where he had come from. No one knew his name. He was made welcome by the Bishop and was called "The Unknown" by all the people of the Mission. He was given a room in the southeast corner of the quadrangle and dwelt there for two years. Daily he went out into the city to become acquainted with the inhabitants and to preach. To them he was faithful in all the duties of a priest, yet he never made a convert. His fellow priests were mystified by his failure and sometimes asked him questions about his conduct. at such times he merely raised his eyebrows and remained silent. no one was ever known to ask him a question a second time he always seemed restless, wan-

dered all over the city, and became a familiar figure in the narrow streets. Early in the third year of his stay at the Mission the cholera broke out in the city. The Unknown was fearless he went into the houses of the victims, gave them medicine, and prayed with them, the frightened people respected him and obeyed him. they began to reverence him, they believed in his power to overcome the cholera. After two weeks the plague began to lessen, in four weeks it had disappeared entirely, the people went to the room of The Unknown to worship him, but found the room empty. He had disappeared and was never seen again the grateful people built a shrine to him and have always kept candles burning there to his memory.

LESSON 44

Oral Composition 6

Detective Work

If you have read any detective stories, you know that detectives succeed in their work by noticing little matters that most people fail to observe. For example, a good detective might be able to tell a great deal about the family that lives in a house by looking at the outside of the house. Did you ever try this sort of detective work?

EXERCISE

Give an oral description of the outside of a small cottage. Mention signs about the house and yard which show that several small girls and a boy of high-school age live there.

LESSON 45

Dictionary 5

A Pronouncing Contest

EXERCISE

Copy the words in this list on a sheet of paper with your name at the top. Pass the sheet to your teacher. Let each pupil, as he is called upon, pronounce the words of the list from his book slowly and distinctly, while the teacher checks the words that are not correctly pronounced. See who gets the fewest checks.

1. which
2. while
3. idea
4. elm
5. history
6. geography
7. eleven
8. perhaps
9. catch
10. often
11. detour
12. extra
13. just
14. forget
15. recess
16. address
17. poetry
18. because
19. government
20. drowned
21. forehead
22. toward
23. picture
24. attack
25. attacked
26. library
27. jewelry

The slips will be returned to you. Before the next class meeting, look up and practice any words that have been checked against you. You will feel a keen interest in this work if you think how ridiculous some of the wrong pronunciations make your speech sound. Resolve that if the exercise should be repeated you will have a clean page the second time.

LESSON 46

Spelling 7

Review, slowly and with close attention, the words in list 5 of Spelling A, page 18. These have made trouble for millions of American pupils.

EXERCISE

Write sentences not less than eight words long for the following pairs of words, putting both words of the pair into one sentence: *asks* and *hers, at last* and *turns, in fact* and *its, yours* and *theirs, in spite* and *shows, ours* and *at all, its* and *asks.*

LESSON 47

Spelling 8

Review slowly and carefully the words in list 6 of Spelling A, page 18. Also review Spelling 1 — the *s* forms of verbs, pages 26-27.

EXERCISE

(*a*) Write a brief explanation of how to make the *s* form of each of the following verbs — in this way: "Add *s* to *enjoy* to make the *s* form because there is a vowel before *y: enjoys.*" "Change *y* to *i* and add *es* because there is a consonant before the *y: carries.*" *try, modify, delay, reply, say, cry.*

(*b*) Write sentences not less than eight words long for these pairs of words: *lose* and *move, almost* and *already, said* and *paid, always* and *altogether.*

LESSON 48

Written Composition 4

An Explanation with a Sketch

Many times a simple sketch makes an explanation much easier to understand. Read the explanation given below and study the drawing. Can you take two pieces of string and make the knot at the first attempt? Does the drawing help out the explanation?

Making a Sheet Bend

The sheet bend is one of the useful knots which Girl Scouts learn to tie. It is the best kind of knot to use when one must fasten a small cord or rope to the end of a thicker one. If it is tied properly, it will never slip.

In making this knot take one rope in each hand. In the end of the larger rope make a small loop, or "bight," as sailors call it. Pass the end of the smaller rope up through the bight from underneath. Then pass it over

the bight, under the bight, and under the smaller rope itself. When you have pulled the loops tight, you will have a knot that is sure to hold.

EXERCISE

Prepare a simple written explanation of how to make or adjust some article or garment. Your work in manual training or in home economics will suggest good subjects. Illustrate your work by neat drawings to make everything perfectly clear. The girls must remember that boys know nothing about sewing or the common terms used in dressmaking. Similarly, the boys must keep in mind that girls are not familiar with the common words or tasks of manual training. *Make everybody understand.*

LESSON 49

GRAMMAR 18

A Review of Phrases*

Copy all the phrases you find in the following sentences. Draw one line under each preposition and two lines under each object. Some of the objects are nouns; others are pronouns.

1. What in the world is that flock of crows doing?
2. Our attention was attracted by a large crowd on one of the busy corners.
3. A keen wind from the north blew toward us as we tramped up the ridge.

* The term "phrase" is used by grammarians to describe any group of words that does not contain a verb—"participial phrase," "subject phrase," etc. Grammars even speak of "verb phrases!" Experience proves that pupils are confused by such unlimited and contradictory meanings. The profitable use of the term in teaching is to limit it to prepositional phrases.

4. A boy of those times, especially if he lived in the country, could have a great deal of fun.

5. Around the council-fire the chiefs of the tribe were talking earnestly about the strange incident.

6. During the next summer Burgoyne was advancing from Canada, while General Schuyler retired before him.

7. You turn my words away from their true meaning and answer me in terms of flattery.

8. In one hand he carried a bag of food and in the other a club of ponderous weight.

9. What else could have tempted him from the path of duty and honor?

10. After that the police made a tour of the candy stores of San Francisco in the attempt to discover where this box of candy had been purchased.

11. All of us have heard a great deal about the industry of the people in this country.

12. In the morning, when I heard that a man with a limp was seen coming from the cabin, I explained my theory of the mystery to her.

13. Without any attempt at concealment both of us walked rapidly to the entrance of the mansion.

14. The count arrived on the scene before the dawn of the next morning.

15. The lamp on the table beside us was sending a thin stream of smoke into the room.

16. In another direction was seen the Great Stone Face, with the same cheer and solemnity in its aspect.

17. I won't give any of it to you or to him.

18. The weak spot in that theory lies in the fact that the envelope was addressed in your own writing.

19. Mr. Ashton was interested in all of the relics, but his interest was suddenly changed into amazement as he stopped before the center of one of the large glass cases.

20. Before lunch we talked about a name for our paper.

LESSON 50

Grammar 19

A Sentence Must Contain a Verb

You have learned that words like *to go, to ride, to be, to borrow* are not verbs. They give us the name of some action, but they do not say that anybody does it. Read through this series of "to" words and see what it sounds like.

to have a lot of money and to buy a big car and to eat all the candy you want and not to have to ask Father for anything

That is a pleasant lot of ideas, but there is no statement that any person has all this money. The group of words does not contain a verb, and therefore is not a sentence. It may be called a "zero group."

Sometimes the *to* is not repeated, but is understood after the first one.

to have a lot of money and (to) *buy* a car and (to) *eat* candy

Buy and *eat* look like verbs; they might be verbs. But here they are only "to" words.

You have learned that no "ing" word, by itself, can be a verb.

a boy walking down the street, whistling loudly, not hearing his mother calling

We get ideas of what the boy is doing, but there is no statement. The group contains no such verb as *was walking.* It is not a sentence, but a "zero group."

EXERCISE

Find all the verbs and the "to" and "ing" words in the following groups. If a group has no verb, it is not a sentence; if it has a verb, it is a sentence.

Write numbers from 1 to 25 on a strip of paper. If one of the groups of words is a sentence, write a capital S after its number. If a group of words is not a sentence, put "Zero" after its number.

1. Rubbing my sore elbow with some hot liniment.
2. To back the car carefully at the right angle.
3. We were sliding gradually into a little bush.
4. To tell your fortune by turning over cards and looking at the lines on your palm.
5. The shoe is being repaired.
6. Holding his chin in his hand and scowling.
7. Looking into the empty barrel to see the ends of the fire-crackers.
8. He was wearing his father's moccasins.
9. Are you keeping account of the stamps?
10. In the whole house there was not a single fork.
11. To compare the players and try to guess the winner.
12. At night to say his prayers before getting into bed.
13. By giving it a push and sending it over the bank.
14. After all, to have a quiet time at home.
15. While swallowing the hot tea in thirsty gulps.
16. After stumbling over a chair in the dark and crashing into the center-table.
17. Not to know any better than to chew gum while talking to his grandmother.

18. Then I had a sensation of falling about 3000 feet in a second.

19. No, you are not going to be president of the club.

20. After looking at the neat room he was satisfied.

21. After whispering to me to show her the book and let her see the example.

22. Going by the "Indian Trail" and returning along the eastern side of the island.

23. In the dark hours of the early morning to collect all the dirty cups and saucers and wash them and arrange them neatly on the shelves.

24. To be utterly rattled by a visitor and forget everything you ever knew.

25. After flourishing his pen over the paper a few times he hastily scribbled his name.

LESSON 51

Grammar 20. Sentences and "Zero Groups"

EXERCISE

Follow the directions for Grammar 19.

1. After melting the lead in a steel kettle and pouring it into the molds.

2. Seizing a chair, she thrust it between them.

3. To decorate a Christmas tree by putting dozens of little electric lights on it and hanging strings of popcorn and colored paper on the branches.

4. Far away down the slope, standing with both hands above his head, stood the Apache boy, gazing in the opposite direction.

5. Now it is my turn.

6. Eating all alone in that gorgeous restaurant, with two haughty waiters to do every little thing like pouring

some more water or putting some more mushrooms on the steak.

7. Telling me in a shrill voice all about her rings and earrings and bracelets and strings of precious stones.

8. To look for a job instead of staying at home and waiting for a job to come and ring the doorbell.

9. To ride in such a crowded trolley was too much for the nervous lady.

10. Saving the child's pennies by putting them into a tin box with a chain around it.

11. Beginning right is half the battle.

12. To begin right and never go wrong after that.

13. Winifred, in a spotless, new, white sweater, being splashed in that way by a careless chauffeur.

14. Major Lovejoy, looking neither to right nor left, was gazed at with wonder by all the small boys.

15. At the end of the summer, after working like a slave for sixty-nine days, to have in the bank only $47.

16. It is not true.

17. A house standing through the storms of ninety winters without ever being painted.

18. Which sack was he asking me to take?

19. Turning to Mr. Saper, he quietly asked permission to sit down.

20. To eat juicy roasting-ears twice a day was no great hardship to him.

21. The torrents of water rushing down the gutters, bearing along twigs and dead leaves.

22. To stand there watching for a taxicab, not having any idea when one would come along.

23. To see a man carrying one hundred silver dollars on a shovel was enough to startle anyone.

24. Eating that many nuts is likely to make him sick.

25. While touring in the mountains of Pennsylvania, spending every night in a battered tent.

LESSON 52

Written Composition 5. Embarrassed!

An eighth-year girl wrote an account of her most embarrassing moment. Then she rewrote it, making certain changes, most of which you have now learned to make in Lessons 22, 43, etc. Both versions are given below. In the first version (the unpleasant one at the left) how many sentences begin with the subject and verb? How many begin with I? Describe the changes in the right-hand version, which sounds as if an educated person had written it.

It was Sunday morning, and I was getting ready for church. I surveyed myself admiringly in the mirror. I had no doubt in my mind that I would make a great impression on the congregation. I will tell you the reason why. I was wearing my new blue suit and my spring hat for the very first time.

I kept thinking of my new costume all the way to church. I mounted the church steps, and I was confident that many eyes were turned upon me. I felt assured of the effect I was making. I marched

One Sunday morning I was getting ready for church and was surveying myself admiringly in the mirror. There was no doubt in my mind that I would make a great impression on the congregation. Can you guess why? It was because I was wearing my new blue suit and my spring hat for the very first time.

All the way to church I kept thinking of my new costume. When I mounted the steps, I was confident that many eyes were being turned upon me. I was perfectly assured of the effect I was making and marched

proudly to a front seat in the gallery. I looked down from my seat on the heads and hats below. I was quite well satisfied with myself.

The collection plate was passed along the row after a while. I suddenly caught sight of a hat exactly like mine. It was across the aisle. My thumb slipped from the rim of the plate in my astonishment. Plate and coins fell to the floor instantly with a terrific clatter. All eyes were turned upon me. I frantically strove to regain the coins that had rolled about under the feet of the people. I was greatly embarrassed.

proudly to a front seat in the gallery. From my seat I looked down on the heads and hats below. I was quite well satisfied with myself.

Just as the collection plate was being passed along the row, I suddenly caught sight of a hat exactly like mine across the aisle. In my astonishment my thumb slipped from the rim of the plate. Instantly plate and coins fell to the floor with a terrific clatter. All eyes were turned upon me as I frantically strove to regain the coins that had rolled about under the feet of the people. Imagine my embarrassment!

Write in three paragraphs the story of your most embarrassing moment. Sometimes newspapers give a prize for such a story. *If you use the grammar* you have learned for varying your sentences, you will have a much better chance of winning such a prize.

LESSON 53

Letters 4. A Letter of Thanks

EXERCISE

Someone has sent you a gift which you prize greatly. Write a brief but cordial letter expressing your appreciation and telling how the gift has benefited you.

LESSON 54

Spelling 9

You have been told about *toward* and *altogether.* They are solid words, without any spaces or hyphens in them. Look at three other solid words: *together, nowhere, without.* "The letters of *together* ought to be together." When you write *without,* don't lift your pencil from the paper; it is one solid word. The "ever" words are solid: *wherever, whenever, however, whoever, whichever, whatever.*

Look back at *nowhere.* Do you see an *s* on it? Never say *s,* or write it, or think it. How would it sound to you if somebody asked, "Wheres are you going?" Never put an *s* on the *where* words: *nowhere, anywhere, somewhere.*

Were you taught in the fifth grade to spell *February?* It is in four syllables: *Feb* + *ru* + *a* + *ry.* How many different teachers have shown you *Wednesday?* The wrong pronunciation is good medicine for poor spellers: Wed + nes + day.

The wrong pronunciation of another long word is the only way some people can learn to spell it. Think of ne + cess + a + ry. If you make your voice hit *cess,* and if you think of how *cess* looks, you may never again have to worry about *necessary.*

If you can spell *February,* you can almost surely spell the other eleven months. That is queer, isn't it? If you can spell *Wednesday,* you can probably spell the other six days of the week. That is queer. Something of that same sort is true about all spell-

ing. If a pupil can learn absolutely how to spell the five words in list 1, page 17, he can be trusted to spell ninety-five others that the teacher never has to say anything about.

EXERCISE

For each of the following numbered words write a brief explanation of the way you can always remember how to spell it. Here are two examples of the sort of explanations you might give: (*a*) "If I put *no* and *where* together as one solid word, I have *nowhere.*" (*b*) "Write the word *what,* and then, without lifting your pencil or leaving a space, write *ever.*" Perhaps some of the tricks your class describes will be more useful than anything in a book.

1. Wednesday
2. without
3. necessary
4. together
5. toward
6. somewhere
7. altogether
8. February
9. whichever

The Right Forms 7

I FLY; FLEW; HAVE (HAD) FLOWN

1. The swallows flew very low.
2. Have any ducks flown south yet?
3. Have airplanes flown to Australia?
4. The quail had flown into a ravine.
5. The young birds have flown from the nest.
6. A bat had flown into the room.
7. How far has the pigeon flown?
8. It flew fifty miles.
9. Many insects have flown against the lamp.
10. Two flocks of wild geese have flown over us.

11. The parent birds had flown at the cat.
12. The arrow flew to the mark.
13. How fast has a plane flown?
14. These birds have flown from South America.
15. The football flew high in the air.

LESSON 55

Oral Composition 7

Explaining a Position

When you try to tell another person how to take a certain position which requires a little skill, you have a task that will make you use words to the best of your ability. Officers in the United States army spent years in working out the plainest and clearest explanation of the position of the soldier at attention. It was changed many times, until now, as it stands in the drill-books, this explanation seems to be practically perfect, and so plain that even an ignorant soldier can understand it. Notice how carefully the words are chosen, and how the positions of parts of the body are given in order. It begins naturally by telling how to place the feet. If a boy will stand before the class and obey each of the instructions as it is read to him, we can prove whether the explanation is a good one.

1. *Heels* on the same line and together.
2. *Feet* turned out equally, and forming an angle of forty-five degrees.
3. *Knees* straight without stiffness.
4. *Hips* level and drawn back slightly; *body* erect

and resting equally on the hips; *chest* lifted and arched; *shoulders* square and falling equally.

5. *Arms* and *hands* hanging straight down without stiffness, so that the thumbs are along the seams of the trousers; backs of the hands out, fingers held naturally.

6. *Head* erect and squarely to the front; *chin* drawn in so that the axis of the head and neck is vertical; *eyes* straight to the front.

7. *Weight of the body* resting equally on the heels and the balls of the feet.

Good order of parts is just as important in explanation as in description. It is necessary to make those who read or listen to our explanations understand exactly what we are telling them.

EXERCISE

Prepare an oral explanation of how to perform one of the feats mentioned below. In every one of them a great deal depends upon the position of the body. Practice until you are sure that you can make the best possible explanation.

1. How to stand when batting
2. Taking the proper position at the piano
3. How to stand and hold the flag for making signals by wigwagging.
4. Throwing a foul in basketball
5. Using "the fireman's lift"
6. How the football center should take position for a long pass
7. Using a scythe
8. How to tread water
9. How an expert golfer makes a long drive
10. How to hold the violin and the bow

LESSON 56

Letters 5

Vacation Suggestions

You spent your vacation last summer in an attractive lake, river, seashore, or mountain locality. You have recommended the place to a friend, who is now making his plans to go there as soon as school is out. He has written to you, asking about the conditions and the outfit required. What clothing and equipment will he need to take? What is the weather like? What sports will he probably engage in? How about transportation, cooking, etc? What stores and other sources of supply are near by?

Write a letter in which you give your friend the information he needs.

LESSON 57

Letters 6

An Account of an Accident

You have been a witness of an accident in which an automobile has struck a boy riding a bicycle. A wheel of the bicycle has been smashed, and the boy has been slightly injured. The boy's father has written to you, asking you to describe the accident as you saw it. Write to him, stating the particulars clearly, so as to give the man an accurate idea of just what happened.

LESSON 58

Grammar 21

One Verb for One Sentence

Until almost the end of Book One you found that each sentence of an exercise with an unpunctuated paragraph contained only one verb. Your motto was "One verb makes one sentence." Near the end of the book you learned that there might be two or more verbs in one sentence; and in Lesson 43, page 85, you saw many such sentences. But in this lesson we shall deal only with sentences that contain one verb.

Rewrite the following passage, separating the words into proper sentences. Hunt for the verbs and do not let "ing" words or "to" words deceive you. Take special care not to write any "zero group" as a sentence. Some of these are marked with commas in the passage; copy the commas in your sentences.

The Work of a Queen Bee

The queen has already been pacing several times up and down the comb of empty cells they gleam white in the darkness of the hive one row of them is ready for the eggs does the queen know what cells to go to do the bees show her the way to the right cells we do not know we can only see her amidst a crowd of bees, pushing or being pushed to one cell after another watch her approaching this cell near the end of the row she thrusts

her body into it the crowd of escorts press closely around her, watching her with their enormous black eyes, caressing her wings, and waving their feelers as if to encourage her out comes the queen in the cell is a bluish egg some of the worker bees seal up the cell a crowd of other bees accompany the queen to the next cell so the work of egg-laying goes rapidly on the workers always avoid turning their back on the queen look at her now approaching a group of them they turn about to face her they walk backward in order not to seem disrespectful to her nothing like this kind of behavior is known among animals of any other kind yet in other ways the workers do not seem so respectful sometimes they will pat her with their feelers or legs they often seem to treat her quite familiarly you may see one of them pressing her mouth or pushing her quite hard the queen is never disturbed by these actions she keeps right on advancing from cell to cell, moving calmly and without hurry she first puts her head into each cell to take a look at it probably she wants to be sure of not placing two eggs in any cell all summer long the queen continues to lay eggs she lays even while eating possibly she lays even during sleep some beekeepers think so

LESSON 59 ✓

Punctuation 5

Review

Punctuate the sentences on Sheet 5 of the "Comma Book." This exercise is a general review of all that you have learned about using commas, periods, and question marks.

LESSON 60

Spelling 10

Can you look, without winking, at *describe* and see the first *e* in it? Can't you learn about that *e* without red chalk or a big *E* in white chalk? The very same *e* is in *description.*

You will find — as always — that a *de* word is much easier to remember if you put it with other *de* words, like *destroy* and *despair.*

He *describes* their *despair* when their crop was *destroyed.*

Why not make this an "e" lesson? Do you know about the *e* in *men?* There is the same *e* when you put *wo* in front of *men* and get *women.*

What do you put on the end of an adjective to show the most of a quality?

dear*est* sour*est* quick*est* livel*iest*

It is the same *e* in *smallest.* It is the same in *biggest* — with two *g*'s.

There are going to be eight more words in this lesson. See if there are some that you have ever misspelled.

Did you ever misspell *there,* meaning "in that place"? *There* often begins a sentence and looks like a subject: "*There* were three sentences there." Do you always use three *e*'s in *sentence?* Learn that little sentence with eleven *e*'s in it.

Do you always put two *e*'s in *speech?* and two in *week?* Think of "one *speech* a *week*."

Do you always put two *e*'s in the noun *effect?* Do you always put two *e*'s in *whether?* Commit to memory: "I don't know *whether* it had any *effect*." Some people will find that sentence a remedy for two bad misspellings.

In the next sentence there is a preposition with two objects:

No one is here *except* Tom and me.

Do you always put two *e*'s in *except?* Do you always put two *e*'s in *enemy?* Commit to memory:

The cat had no *enemy except* the dog.

Probably you have grown rather tired of being asked so many times in one lesson whether you "always" spell a certain way. Spelling is a matter of "always." Using the right letters in one class, for one recitation, may amount to nothing at all. You do not know how to spell a word unless you always, as a matter of habit, use those same letters.

Know all the memory sentences by heart, so that you can recite promptly if the teacher calls for the sentence about *describe,* or any of the others.

EXERCISE

(*a*) What three words in this lesson have caused most trouble for you, or for someone that you know? For each word write a sentence and draw a ring around the danger point.

(*b*) Write sentences for the following words and underline the danger points: *whether, biggest, describe, sentence, speech, despair, women, description, enemy, destroy, there.*

The Right Forms 8

I SHOW

I SHOWED

I HAVE (HAD) SHOWN

1. John showed me his new bat.
2. Have you shown him your glove?
3. That picture has been shown here.
4. I showed him the answer.
5. Has she shown you the gift?
6. Why wasn't it shown to me?
7. They should have shown it to you.
8. The boy showed great courage.
9. The dog showed his teeth.
10. He has shown no interest.
11. Mary was shown to her room.
12. Who showed you the right road?
13. My aunt has shown me an old picture.
14. Has it been shown to other people?
15. We showed it to Ted.
16. It has been shown to him before.

LESSON 61

Oral Composition 8

A Character Sketch

A good description of a person should give us a few hints of what sort of person he is — that is, what kind of disposition he has and what kind of life he lives. If the composition is written chiefly to make a picture, we call it a description. But if the main purpose of it is to make us understand the character of the person, we call it a "character sketch."

Here is a character sketch written by a girl of about your age. How do you like the plan of beginning with a little verse? The composition makes a picture, but it also does something more than that.

The Laughing Farmer

Mr. Wooster sold a rooster
To some summer folk;
It made him laugh
For an hour and a half,
Though there wasn't any joke.

This is our friend of the good old summer time, the genial farmer who sells us his vegetables and his chickens for our camp. He is a short, pompous little fellow, who fills out his blue bib overalls until you would say they were a very snug fit indeed. He always wears an old black hat, and stands with his thumbs hitched under the straps of his overalls while he talks. Although his mouth is partially hidden by a short mustache, you can

see that it has a funny way of curling up at the corners, and his double chin touches his neck when he starts to laugh.

I am sure that no other man ever laughed as loudly or half as often as Mr. Wooster does. We know so well that he will start the minute we stop the car to ask about a chicken that we ourselves start to laugh a half mile down the road, in anticipation of the never-failing ha, ha's of this "merry old soul."

Part I of *Treasure Island,* called "The Old Buccaneer," introduces a very interesting person. It tells not only how he looked, but what he said and how he behaved. In fact, it gives us a complete character sketch of the old rogue, with a story woven into it. Read a description of a person in one of your favorite books and prepare to give an oral sketch of the character. First tell about his appearance. Then go on to tell of his words and actions. Try to help your hearers imagine that this interesting person stands before them. Of course, you will let your voice fall as you end each sentence. You will not forget to pause between sentences, so that everyone in the class may know where one sentence ends and another begins. When you come to the end of each paragraph in your talk, say, "Paragraph."

If you are unable to find a description that you consider good enough for your purpose, you may give instead a character sketch of one of your best friends. Follow the plan explained above.

LESSON 62

Oral Composition 9

Characterizing an Actor

Prepare to give to the class an oral characterization of a movie star whose acting has interested you. Tell the details of appearance and the features of character and action that distinguish this person from other actors or actresses. When each speaker finishes, the members of the class will guess the name of the star, writing their guesses on slips of paper. See who makes the largest number of correct guesses.

LESSON 63

Grammar 22

Predicate Nominatives*

In the sentences below you will see that the noun after the verb means the same thing as the subject and explains the subject. Such nouns are called "predicate nominatives."

1. The sword-fish is a fierce *creature.*
2. Mr. Hayne is a *clerk* in a bank.
3. The men in uniform are *marines.*
4. You may be a *senator* some day.
5. These wagons were called *"prairie schooners."*
6. The canary was named *Tootsie.*

* Objects of verbs are treated in the Optional Grammar Lessons that begin on page 267. Verbs as transitive or intransitive are treated in the Optional Lessons 43-45, pages 272-277.

7. A hundred dollars seemed a small *price.*
8. A tiger is only one *kind* of cat.
9. It might have been a false *alarm.*
10. The sailors on the vessel were all *Malays.*

EXERCISE

In each of the twenty sentences below, there is a noun after the verb. Decide whether it is a subject or a predicate nominative. Be prepared to recite orally or to write the lesson, as your teacher directs.

1. Two members of our party were boys from Maine.
2. Their new house is a little cement building.
3. The candlestick was a solid mass of beaten gold.
4. Inside these lines there was safety.
5. A carburetor is an apparatus for mixing air and vapor in a gasoline engine.
6. The dog had been the cause of much complaint.
7. You might have been a better stenographer.
8. In the dog's mouth was the same old bone.
9. The pickets at the White House were women.
10. He may be the boss some day.
11. The loss of his money was a great blow to him.
12. A race-horse is a rather useless animal.
13. Was there any fur inside the collar?
14. In this deserted valley there had once been ten thousand people.
15. Among these letters was a photograph of himself.
16. That would have been a pleasant surprise.
17. The old man became a perfect child in some ways.
18. These figures beyond the dot are called decimals.
19. At such a time a rifle would have been a very handy weapon.
20. On the bottom shelf were some torn magazines.

LESSON 64

Grammar 23

Adjectives Explained

In this lesson we enter upon a long stretch of the grammar road that is called "modifiers." These are words that give life and interest to sentences. If we set down a mere subject and verb, we have a complete sentence, but it is bare and flat:

Fields lay.

Who cares if the fields did lie? We want to know something about how they looked. We may put modifiers at the beginning that will show something:

All around for miles *lay* level cabbage *fields.*

Then we can add another group of modifiers that will give quite a picture:

All around for miles *lay* level cabbage *fields* in long, straight rows with trickles of water between them, like a carpet colored with spots of green and crossed with lines of gray.

Every word in that long sentence, except *fields lay,* is a modifier or a part of a modifier. If we are to know how to make good sentences, we must know about modifiers. These are of many kinds. As you study the future grammar lessons, think what the

work is all about. It is to give you a knowledge of good sentences.

Today we begin with the first kind of modifier, the adjectives. An adjective is a word that describes* a noun or pronoun.

1. a *wide* porch
2. his *strong, brown* arms
3. your *funny* answer
4. a *six-cylinder* car
5. the *tall* steeple
6. a *hot, sultry* day
7. some *muddy* wheels
8. a *noisy* room
9. the *bright* sunshine
10. I am *lucky*
11. the *ripe* ones
12. a *better, safer* way

EXERCISE

In each of the following sentences there are three descriptive adjectives with nouns. Find each and prepare to recite thus: "*High* is an adjective. It describes the noun *ridges*."

1. A pretty girl in a blue cap sat in the last seat.
2. Solon tossed up huge forkfuls of the sweet hay into the dusty barn.
3. A good, safe foundation could be made out of the slippery sand.
4. On the far side of the stream were the young calves, which dreaded the plunge into the swift brook.
5. Delicious, glossy, sweet-looking raisins are shown in the picture.
6. The jury of good and true men sat deliberating a long time.
7. Why not use a non-burning paint that has a good appearance and is a positive barrier against fire?

* This is, of course, not a complete definition. The way in which all adjectives "modify" is explained in Grammar 27, page 124.

8. A new wire was put through the small opening and was fastened to the black tube.

9. A similar product is now made at the new factory by an entirely different process.

10. The net income of this huge corporation is now filed in the secret records of the Department of Justice.

LESSON 65

Grammar 24

Predicate Adjectives*

We have studied nouns used as predicate nominatives to explain the subjects. Adjectives are used in the same way to describe subjects. When so used, they are called "predicate adjectives."

1. The winter days are *short.*
2. The pineapple tasted *good.*
3. His voice sounds *hoarse.*
4. That seems *queer.*
5. The snow actually felt *warm.*
6. A cheer at that time would have been *wrong.*

EXERCISE

In each of the twenty sentences on the next page there is a word after the verb. Decide whether it is (1) a subject, (2) a predicate nominative, or (3) a predicate adjective. Write the words in a column and place after each of them the proper abbreviation — either "sub." or "p. n." or "p. a."

* Grammar 46, page 277, explains the difference between predicate adjectives and adverbs.

1. Henry was full of fun.
2. Dorothy looked angry.
3. Your plan sounds attractive to me.
4. On the next corner stood a laundry.
5. Tapa is a kind of cloth.
6. When will there be any time for such fooling?
7. To her sensitive nose the milk seemed sour.
8. The clover smells good to me.
9. Is he well now?
10. In union there is strength.
11. At the bottom of the well was a lot of deadly gas.
12. Up the whole height of this narrow tower goes a flight of winding stairs.
13. The nursery will be the place for such romping.
14. The boy's movements were slow.
15. Mr. Corcoran was a man of his word.
16. A "reticule" was a hand-bag carried by ladies.
17. The United States is a democracy.
18. Our new car is a sedan.
19. Both cellar doors were open.
20. In the top drawer was a box of pencils.

LESSON 66

Punctuation 6

Commas with Appositives

A noun that is set alongside another noun to explain it is called an "appositive." It should have a comma on each side.

1. Merkle, the first-baseman, fumbled the bunt.
2. Fraser, a Californian, was defeated by Williams.

There may be several words with an appositive. The whole group is surrounded by commas, thus:

3. New York, the second largest *city* in the world, has a population of over six million.
4. Their cottage, a frame *building* about eighteen feet square, was lifted bodily.

Pronouns may be in apposition.

5. Please pass the smallest one, the *one* on your left, to Miss Page.

Punctuate the sentences on Sheet 6 of the "Comma Book," putting in the proper commas with the appositives. In three of the first ten sentences there is no appositive.

LESSON 67

Spelling 11

When you make the *ing* form of *come,* you must drop the *e: coming.* Notice carefully that *e* has been dropped in the following *ing* forms: *shining, writing, dining, hoping, scaring, using.* Notice specially the next two *ing* forms, in which there is no *e: arguing, pursuing.* An uneducated person is very fond of the final *e* of a verb and dreads to cut it off. Every educated person must cut it off in a great many words of this kind — thus: *write, writing; argue, arguing.*

Notice these three words from which an *e* has been dropped: *argument, ninth, truly.*

EXERCISE

Write sentences not less than five words long for the *ing* forms of the following verbs; in one of the sentences put *truly,* in another *ninth,* and in another *argument: race, fade, dodge, strike, frame, come, shine, fire, abuse, hate, love.*

The Right Forms 9

HIS
HER } *or* THEIR
ITS

1. Each girl wore her new dress.
2. All of them wore their new hats.
3. Every dog has his day.
4. All the men rode their horses.
5. Each man rode his horse.
6. Both dogs wagged their tails.
7. One after another made his report.
8. Everybody has told his story.
9. Somebody has lost his pencil.
10. Who has forgotten his knife?
11. Every book has its place on the shelf.
12. All of them are in their places.
13. One of the chairs is out of its place.
14. Every mother loves her own child best.
15. All the mothers brought their children.
16. Who has left his coat on my hook?

LESSON 68

Letters 7

A Talk About Letters

While we study letter-writing, we are apt to think of our work as just a kind of school exercise. We may forget that letters form a big share of the world's business. But older people know how important this part of education is. They would tell you that nothing in the course of study comes nearer real life, or is more useful, than the ability to put thoughts into good form for sending through the mail. If such a person explained to the class his feeling about well-made letters, he could show you in a few minutes the big truth about this part of your training.

EXERCISE

Why not invite some man to visit a recitation for five minutes and tell you a story of a failure caused by ignorance of letter-writing, or of success that came from skill? Such testimony from a visitor could be valuable. Appoint a committee to find someone who would help you in this way. Put his name and address on the board. Each pupil may then write him a letter inviting him to speak and explaining what you want him to do. The class, after reading all the letters, may vote on which one is best to send.

LESSON 69

Letters 8

Sending in an Advertisement

Suppose that you have an article which you wish to sell. A local paper prints want-ads in one issue for one cent a word or six days for five cents a word. Prepare an advertisement which gives all necessary information without wasting any words. Include the advertisement in a letter to the advertising manager of the paper, asking him to run the advertisement for six days, sending you the bill. Bring the letter to class in an envelope that is addressed but not sealed.

LESSON 70

Grammar 25

What a Word Does

You are now going to be told the most important fact in grammar: *No word is, by itself, an adjective or a noun or a verb.* If we put *"secret"* on the board, we probably think it is a noun, because we think of "a secret." But if we see the word in "the secret records," we know that it tells what kind of records; it is an adjective. So if "copper" is written on the board, we think it is a noun, for it is the name of a metal. But if we see the word in "a copper wire," we find that here it is an adjective, because it describes the noun *wire.* And if we see it

in "The carpenters copper the ship," we know that it is a verb; it states that the carpenters are doing something—they are covering the ship with copper plates.

From now on a large part of our work will be to tell what words do in sentences. We know nothing about a word until we see it at work. If it is working as a name, it is a noun. If it stands in place of a noun, it is a pronoun. If it is making a statement or asking a question, it is a verb. If it is describing a noun, it is an adjective.

EXERCISE

Find every noun, every verb, and every adjective in the following sentences. Be able to recite orally or to write any part of the work in class.

1. The heat came from a black radiator.
2. We heat the house at a lower cost now.
3. All the electric lights cost money.
4. Every nation in the world dreads war.
5. The birds war against bugs and worms.
6. Turn the light on the pile of silver.
7. A light snowfall makes no sound.
8. The stars light up the sky.
9. The moon silvers all the black hills.
10. The red will not show against the black.
11. She blacks the stove with an old felt mitten.
12. Taste the mixture.
13. It is not to my taste.
14. We saw the snowstorm in the north.
15. The youngest pupils faced the big audience calmly.
16. We then noted down the figures.

17. He is a noted lecturer.
18. It is a good, sound apple.
19. Felt hammers deaden the sound.
20. The wires will not sound if felt is pressed against them.
21. The wire will certainly burn you if you take hold of it.
22. A burn like that heals very slowly.
23. Put your toes on the white line.
24. They toed the mark and crouched down.
25. He will paper one of the rooms tomorrow.
26. Newspaper is made of pulp from spruce trees.
27. He wore a little paper cap.
28. Turn the box around on the stand.
29. You must stand here and wait for your turn.
30. We shall have a long wait.

LESSON 71

GRAMMAR 26

Proper Nouns and Proper Adjectives

We have learned that *Indian* might be a proper noun in "The Indian sharpened his tomahawk." But *Indian* will be an adjective if used to describe a noun, as in "The *Indian* baskets were made of sweet grass." Other examples of these "proper adjectives" are:

1. the *Florida* grapefruit
2. a *Chinese* mandarin
3. some *French* pastry
4. these *American* songs

EXERCISE

Study all the words that begin with capitals in the following sentences, and decide whether each is a proper noun or a proper adjective. Be able to recite orally or to list the two kinds of words, as your teacher may direct.

1. There are many Indian farmers in Oklahoma.
2. We took our Armenian friends to visit an Oklahoma oil-well.
3. Though the captain of the vessel was a German, the members of the crew were almost all Norwegians.
4. A man from Ohio was lost in the Maine woods.
5. The Italian merchant told us that he knew many Americans.
6. At our table was a Mexican rancher who was coming back from a European tour.
7. A reporter from Boston was spending his vacation at an Atlantic City hotel.
8. The man from New Jersey had stopped to question the Chinese lecturer.
9. I wondered why this Canadian had enlisted in an Australian regiment.
10. Two Japanese students had come to attend an American university.
11. Would it be foolish to ship California oil to Pennsylvania?
12. Many Norwegian families had settled on farms in northern Iowa and in Minnesota.
13. Do they make Swiss cheese in Wisconsin factories?
14. How do the elephants of India differ from the African elephants?

15. The Arab costume looked strange on the shore of an Adirondack lake.

16. The American aviators had landed on an island in the Pacific.

17. Wild cattle were found in large numbers on the plains of Texas and northwestern Louisiana.

18. The American hunter was fitted out with a long Kentucky rifle made by a Pennsylvania gun-maker, a hunting-knife of English manufacture, and a tomahawk of Sheffield steel.

19. Did he say that the moose of Nova Scotia has a greater spread of antlers than the Quebec or New Brunswick moose?

20. Large numbers of Chinese immigrants have settled in Manchuria, but the railroads are controlled chiefly by the Japanese and the Russians.

LESSON 72

Grammar 27

The Kinds of Adjectives

Some pupils grow impatient, after a series of four lessons on adjectives, when they see still another one before them. "How will it help my composition," they ask, "to learn that words like *lonely* and *each* and *Indian* may be adjectives?" The best way to answer the question is to imagine that you were allowed to skip these lessons in adjectives and race ahead to the "phrases" that are so much needed in composition. Then you would not be prepared to understand "adjective phrases" and "adjective clauses." What is more, you would feel ignorant and

confused all the rest of your life, because in almost any sentence there would be words that you did not know about. If you wish a real understanding of sentences, so that you can be master of all parts of all of them, you must take your time to learn fully about the modifying words — the adjectives and the adverbs.

We have learned that *each* is a pronoun in a sentence like this:

Each stood at his place.

But *each* may be used with a noun:

Each man was at his post.

Here *each* is an adjective, because it describes a noun. Other examples of the same kind of adjectives are given below.

1. *Some* cards were left on the table.
2. The carpenter made *few* shavings.
3. *All* the pennies were counted.
4. *Both* houses face south.
5. *This* road is shorter.
6. *Those* windows are dirty.
7. *What* number have you?
8. *Which* finger was injured?

Another kind of adjective tells how many.

1. *Ten* minutes had passed.
2. I have only *one* blanket.
3. Sit in the *third* row.
4. He spent *two hundred* dollars.

Adjectives, then, may describe or "limit" or point out or tell the number of nouns. An easy word for all these uses is "modify." We say that an adjective "modifies" a noun.

Adjectives also modify pronouns.

1. *Each* one is guaranteed.
2. Only *these* few are left.
3. *Those* others are better.
4. *Every* one is perfect.

A modifier that describes a pronoun is usually a predicate adjective.

1. He is *strong* now.
2. They are *ugly* in appearance.
3. I feel *sure* of it.
4. She looks *taller* than her mother.
5. That would have been *dishonest.*
6. This is *easy.*
7. We became *confident.*

The little words *a, an,* and *the* are a kind of adjective. They are very common and easy. Their special name is "articles."*

Learn the full definition: *An adjective is a word that modifies a noun or a pronoun.*

EXERCISE

In each of the following sentences there are two, and only two, adjectives. Find each one and tell

* The name for *a* or *an* is the "indefinite article," while *the* is called the "definite article." A moment's thought will make clear the meanings of the words "indefinite" and "definite."

what noun or pronoun it modifies. Do not count the articles in this exercise.

1. She was eager to see each page as it was turned.
2. Some of us wanted to try a little salt on the delicious melon.
3. Some persons never can grasp that idea.
4. You are welcome to our humble city.
5. Either one of them would do us a good turn.
6. That one looks best to me.
7. Before him for ten miles stretched the smooth ice.
8. Look in the top drawer, under the leather bag.
9. Several inches of hard frost are still in the ground.
10. Several of them are ill with bad colds.
11. Which hat will look best with the dress?
12. California oranges are yellower.
13. All good things come to him who waits.
14. Oregon apples are now shipped in great quantities.
15. These knots will do no harm.
16. Must I pay seventeen dollars for one plate?
17. You should pay attention to these little matters.
18. The other spoonful tasted different.
19. The gray spats look very neat.
20. Are those sidewalks made of the same cement?
21. Which engine was derailed in that accident?
22. Both colts soon became gentle.
23. One sharp word was all that was needed.
24. You feel better after a cold shower.
25. She had been as cross as two sticks.
26. Is there any use of talking in a loud voice?
27. The Greek merchant is not making a large profit.
28. He seems unfit for civilized society.
29. Which one looks better to you?
30. On both sides of the road that led to Frederickton were many monuments of stone and bronze.

LESSON 73

Punctuation 7

Review

Punctuate the sentences on Sheet 7 of the "Comma Book," putting in every comma that is called for by the rules you have had. You must think of:

1. *Yes* and *no*.
2. Nouns of address.
3. Words in a series.
4. Dates and addresses.
5. Appositives.
6. Periods and question marks.

The Right Forms 10

I *or* ME; HE *or* HIM; SHE *or* HER

1. This package is for me.
2. That one is for her and me.
3. These are for her and him.
4. I may go.
5. She and I may go.
6. He and she have gone.
7. Give presents to her and him.
8. May she and I have some cake?
9. You and she may have some.
10. Tell him and me what to do.
11. What shall he and I do next?
12. Please pass the sandwiches to him and her.
13. She and I have been reading.
14. The dog ran after him and me.
15. He and I might have been hurt.

LESSON 74

Written Composition 6

Such Nonsense!

On the next page we see a goat performing a feat that looks rather difficult. A Los Angeles animal trainer is exhibiting the cleverness of his trained goat "Billy," who is able to walk a tight rope, stand on the tops of chairs, and perform other remarkable feats of nimble-footedness. Here Billy is seen displaying a kind of skill which he may have learned in part during his "kidhood" among the crags of a mountain home.

Does the performer seem uneasy or frightened, or does he appear somewhat bored by this easy "stunt"?

To us it seems remarkable that a goat can be taught to walk a rope. To Billy the performance must have seemed the silliest nonsense. Imagine what he must have thought of the people who made him do it.

EXERCISE

Write a short composition from the point of view of the goat. Try to put yourself in his place and to look at things as he might be expected to look at them. This assignment gives you an opportunity for the play of fancy and humor. Three or four paragraphs should be enough.

IS BILLY BORED?

Photograph from Wide World Photos

LESSON 75

Written Composition 7

A Family Relic

A schoolboy wrote this composition. He has chosen a subject that at first seems uninteresting, but he has done something original with it. Notice how he prepares the reader for the conclusion and makes an unreasonable occurrence seem rather reasonable after all.

The Old Lamp

One warm, drowsy summer afternoon I was rummaging about in an attic storeroom. I had been examining some old books that had been my grandfather's when he was a boy, but without finding anything that promised to be interesting. Growing bored and sleepy, I was about to give up my search, when I came across an odd-looking object which I guessed to be an old-fashioned grease lamp. It was not much larger than a teacup, and was shaped like a teakettle, with a spout from which a wick had once protruded. Attached to the lamp was an iron hook, apparently intended to fasten it to the wall when in use.

As I was lazily examining the old lamp, wondering what strange tales it could tell if it had possessed the power of speech, I suddenly heard a thin, buzzing sound coming from its inside. Soon I could distinguish words, and, as the dust and cobwebs cleared out of the spout, I could understand what the lamp was saying.

"Once, a long time ago, I hung proudly in your great-grandfather's parlor. Ah, those were the good old days!

Here I have lain for years and years, without a drop of grease. Now, I have heard, there are lights as bright as the daylight itself. How I wish I might be taken from this dark and dusty corner, so that I might see one of those wonderful new lights! I remember——" Thump! I woke with a start. I had fallen asleep with the old grease lamp in my hands, and it had dropped to the floor. In the corner above my head a wasp was buzzing noisily.

EXERCISE

Plan and write a composition about some article that belongs to your family. Try to select an object that has a certain historical interest or a character of its own. Then bring some of your personal feeling about it into your paper. Very good compositions of this sort have been made about a battered automobile that has served long and faithfully, a clock that has ticked off the hours of a family's life for generations, or an ancient chair or dish that is intimately connected with family history.

LESSON 76

Written Composition 8

A Story with a Surprise

Here is a story that was written by a boy eleven years old. Be ready to tell what you think of it. Can you find in it any group of words that are not sentences? Does the writer use any words that you have never used in a composition? What are they?

The Mad Dog

As I came down the hill on my bicycle, I noticed a strange emptiness about the road in front of the village store. I soon saw the cause. There in the middle of the road was a huge black dog, with foam streaming from his mouth. "Mad dog!" was my first thought, and my fears were not quieted when I saw the neighboring trees hanging full of town loafers, terrified by the brute that was raging around below. One fellow, I remember, was standing on top of the town pump, shrieking for help.

But this was no time to think of funny things. I could not turn back, and to make matters worse, the dog, uttering a horrid growl, started for me. I pedaled furiously, skidded to one side, and tore on. My friend, recovering from his momentary surprise, turned and followed in a sort of lope, as if not in a hurry to overtake me, but determined, just the same.

We reached the top of another little hill and started down, gaining speed all the time. Thus far I could keep ahead of him, but when I came to the bottom of this hill, another one loomed in front of me. I must climb it to escape him. This was obviously impossible, and I had about given up hope, when suddenly another opening presented itself. In the valley between the two hills was a little wood road. Down this I turned with the speed of a hunted rabbit.

Soon we came flying out into the cemetery, between the quiet graves. I suddenly threw myself off my wheel and ran for the nearest tombstone, which seemed higher than the rest. I reached the foot, and had scrambled up in about three-fifths of a second. No one who has not spent three-fifths of a second scrambling up cold marble can even imagine how long it seemed. I gained the top and looked down. The dog gathered himself for

a spring, and I realized with unhappiness how small my tombstone seemed. He sprang — I woke up suddenly to find myself balancing precariously on the footboard of my bed.

EXERCISE

Write a brief story with a surprise ending. You may use a dream with its sudden awakening if you wish, but there are other ways of bringing in a surprise at the close. Did you ever read the delightful little story by O. Henry called *The Gift of the Magi?* Perhaps your teacher can tell you where to find it. It ends in a most amazing way. Another story the ending of which will amaze you is *The Lady or the Tiger,* by Stockton. Many pupils have enjoyed testing their ingenuity by writing another ending for this story. You might like to try to solve the puzzle yourself.

LESSON 77

Grammar 28

Adverbs Explained*

See if you can tell what the black-type words are doing in these sentences.

1. The wheels are running **smoothly.**
2. **Now** may I go **down?**
3. Stand **up!**
4. Come **tomorrow.**
5. **Never** do that **again.**
6. The wheels are **not** running.

Each of these words is modifying a verb. How are the wheels running in the first sentence? In the

* Grammar 47, 48, and 49, pages 279-284, explain adverbs more thoroughly.

second sentence *now* shows the time of *may go,* and *down* shows the place. *Up* shows how or where. *Tomorrow* and *never* and *again* show when. *Not* is a very powerful word. It has the strength to deny a whole statement and make a verb dispute itself. The verb says that the wheels *are running,* and then *not* denies the verb. *Not* is often shortened to *n't* and printed solid with the verb—as in "The wheels *aren't* running."

A great many adverbs end in *ly.* Yet there are a great many that do not end so. Notice how many little adverbs there are in these sentences.

1. Look *over there, far away.*
2. He is *not yet here,* but is *already* on the way.
3. Go *right along.*
4. Move *on fast.*
5. He works *hard, too—often late* at night.
6. Geese are flying *high now.*
7. If you work *fast now,* you may go *home early.*
8. There are lady-bugs *here also.*

EXERCISE

In each of the following twenty-five sentences there is one adverb that modifies a verb, and only one. Find each adverb and prepare to recite thus: "*High* is an adverb. It modifies the verb *rises.*"

1. Did you swim far?
2. We walked slowly.
3. Smoothly sailed the ship.
4. Have you written lately?
5. Already we have had frost.
6. You ought not to go.

7. Keep up your courage.
8. Don't play in my yard.
9. It happened thus.
10. I foolishly lost my temper.
11. They were going on.
12. Away rode John Gilpin.
13. Down came the flag.
14. Were the people in the other party walking fast?
15. Did the wind blow these leaves in?
16. They go out by the side door.
17. I still think you are mistaken.
18. Here is a shady spot.
19. The baby walked fearlessly toward the gobbler.
20. We shall have no peace now.
21. There it goes!
22. In spite of her deep grief she spoke calmly.
23. They are off!
24. She gave me her hand cordially.
25. Then, in the gloom of the foggy night, I was afraid.

LESSON 78

Grammar 29

Sentences That Begin with Adverbs

The pupil who understands adverbs can save himself from a common kind of sentence-error; he can know that adverbs are utterly different from the joining words that hook two statements together. Study the joining words in these two sentences:

1. We can't see any of the fine cracks in the plaster, *because* the paint covers them.
2. Many people prefer big lemons, *though* the small ones are juicier.

Words like *because* and *though* (called "conjunctions") have the power to join statements; a comma before them is correct.

But adverbs like *then, now, here, finally* do not join statements. To use a comma before them is to make the bad mistake that is known as a "comma blunder." In the passage below you will see many examples of sentences that begin with adverbs like *somehow, still, perhaps, nevertheless, however.* (These are not altogether new to you; you have seen a number of them beginning sentences in previous exercises.)

Write the passage out, separating it into proper sentences that have only one subject for a verb or a compound verb. Copy the commas just as they are. While you do the work, keep thinking, "In my own composition I might make some sentences that begin with adverbs, instead of always putting the subject and verb first." Learn to use grammar for improving your sentences, and giving some variety to them. That is what grammar is for.

A Dog's Story of a Fire

One day I was on guard in the nursery somehow I was uneasy still I was drowsy and felt like taking a nap fast asleep in the crib beside my rug was the baby the crib was close to the fireplace there was a gauzy canopy over it, perhaps the firelight playing on the white gauze should have made me uneasy and kept me awake, nevertheless I closed my eyes and grew careless, suddenly the baby's scream roused me, the canopy was all ablaze probably a spark from the crackling wood fire had shot

out and lit on the dry gauze instantly I was wide awake I jumped to the floor and started to run away from the fire then I came to my senses my business was to save the baby back I ran to the crib, stuck my head through the blazing canopy, and seized the baby by the waistband of its clothes I dragged it toward the door now the room was full of smoke soon the smoke began to strangle me and made me lose my hold on the child however, I grabbed it again and drew it along the fioor finally I reached the door fortunately it was open a crack hence I could put my nose against the edge of it and open it out into the hall I pulled the precious burden then I heard my master's voice in the hall below here I lost consciousness the baby was not injured at all perhaps you can imagine the feelings of the father and mother toward me

LESSON 79

Spelling 12

Challenge another class to a spelling-match, to be held in the assembly on a specified date. Let each pupil make up a letter of challenge which is defiant and humorous, but not discourteous. These letters may be put on the board and discussed, and the best one chosen. The winning letter can then be mailed to the president of the other class.

A team of five or more of the best spellers can be selected by competition. A small movable blackboard can be used for the match. The time designated may be fifteen or twenty minutes. The side having the most "players" standing when time is called is the winner.

The Right Forms 11

WHO *or* WHOM

1. Who did that?
2. By whom was it done?
3. I don't know who he is.
4. For whom is this parcel?
5. Tell me who is speaking.
6. To whom was the story told?
7. Can you say who broke the window?
8. By whom was it broken?
9. He is a man of whom strange tales are told.
10. I can't tell who started the story.
11. With whom are you going?
12. For whom are you voting?
13. Do you know who that woman is?
14. Who mailed the letter?
15. I know by whom it was written.
16. I know who wrote it.

LESSON 80

Letters 9. An Unsatisfactory Letter

EXERCISE

Read the order letter that is printed on the next page. Putting yourself in the place of the clerk who opens it, give all the faults that you find in it. Why is it not a good letter for its purpose?

After the discussion, let each member of the class rewrite the letter in satisfactory form.

Baldwin, Indiana
December 15, 1931

Charles T. Sears and Co.
518 La Salle Street
Chicago, Ill.

Dear Mr. Sears;

I see in your catalog that you have sheepskin-lined coats for boys at prices from four dollars to $9. Please ship me one of the $5.75 coats right away. I want it before Christmas, as it is a present for my younger brother. He delivers papers in the evenings. That is a pretty cold job in the winter sometimes, and so I thought a sheepskin coat would be a nice present. He is a good boy and is doing well in school and working hard on the paper route in the evenings. I wanted to do something nice for him, and his birthday was in September, and I was broke then. So please send the coat at once. There is a check in this letter. This is a surprise, and even my mother doesn't know about it.

Yours truly,

Harvey Sturm

P.S. My brother's name is Lee.
H. S.

LESSON 81

Letters 10. Order Letters

When you write a letter ordering goods, you should be careful to make clear *exactly* what you want. If the merchant has to guess, it is likely that you will not be satisfied. Sometimes you will need to specify colors, sizes, catalog numbers, prices, etc.

It is a good plan to study the descriptions and instructions about ordering that appear in the catalog or advertisement, and then to put the necessary matter in your letter.

When you are about to write an order letter, you should ask yourself two questions.

1. Shall I send the money in stamps, by postal or express money-order, or by bank draft?
2. Do I want these goods shipped by mail, parcel post, express, or freight?

Study the letter below. Notice the form and position of all the parts. Does this letter give all necessary particulars?

Leighton, Pa.
September 15, 1931

Schulman Music House
23 Gilbert Street
Philadelphia, Pa.

Gentlemen:

Please send me by express the following records:

Song of the Night — McCormack — No. 1463	$1.50
Shepherds' Christmas Music — Stokowski — No. 7142	2.00
Indian Serenade — Kreisler — No. 7225	2.50
Serenade in G Major (violin) — Elman — No. 1434	1.50
	$6.00

I inclose a bank draft for six dollars ($6.00).

Yours very truly,

W. J. Kimball

The C. O. Deaton Sporting Goods Company, 171 Forbush Street, Boston, Mass., advertises the following articles. They prepay the mail or express charges on all orders.

"Perfection" casting rods, 5, 5½, or 6 feet, $6.50
Good quality steel casting rods, 5 or 5½ feet, $3.00
50 yards of good braided casting line, $1.35
"Expert" level-wind reel, nickel-plated, $4.50
The "Striped Demon" baits, one kind for trout and another for bass, splendid fish-getters, 75 cents each.

EXERCISE

Write an order for at least three of these items. Do not forget to state the form in which the money is sent. Fold the letter to envelope size and write the address of the firm and your return address on the outside of the fold, as if it were an envelope.

LESSON 82

Punctuation 8. Review

Punctuate the sentences on Sheet 8, putting in all the marks required by the list of rules for Punctuation 7, page 128.

LESSON 83

Spelling 13

Every day in the United States over twenty million young people go to school. They probably write the word *stopped* 2,000,000 times every day. They probably misspell it about 100,000 times a day.

Were you so interested in the big figures that you forgot to notice how to spell *stopped?* The word *dropped* has the same pair of letters — yes, a doubled letter. Now can you guess how to put the *ed* on the verb *drag?* You must double the *g* — *dragged.* It would be just the same with *plan:* you must double the *n* — *planned.* You must double the *b* of *grab* — *grabbed,* and the *r* of *stir* — *stirred.*

Don't hastily get a wrong idea about doubling letters before *ed.* You have not been told to double always. This lesson is about just a few common verbs like *stop.* They end in a single consonant — like *b* or *g* or *m* or *r.* In front of this one consonant there is only one vowel — *a* or *e* or *i* or *o* or *u.*

EXERCISE

(*a*) Write out the *ed* forms of the following verbs. Each ends in a single consonant, with only a single vowel before it.

can	slur	flop	whir	hem
jut	slam	shun	hop	sin
rip	net	jar	hum	pop
mop	dip	pet	war	drum

(*b*) The word *stopped* is as important as all the rest of the lesson put together. All pupils who have ever had trouble in spelling *stopped* should write out sentences not less than five words long in which they put the "double *p*" *form* of the following verbs: (You will see that there must be three sentences containing *stopped.*) *drop, flop, hop, lop, prop, mop, stop, pop, stop, sop, stop.*

The Right Forms 12

I LAY THE STICK DOWN

I LAID THE STICK DOWN

I HAVE (HAD) LAID THE STICK DOWN

1. He laid a log on the fire.
2. Lay this rug near the east wall.
3. Can you lay shingles on a barn roof?
4. I have laid shingles many times.
5. The woodman had laid down his ax.
6. The knight lays down his sword.
7. Why have you laid the tools on the floor?
8. Lay these notebooks on the shelf.
9. They laid the blame upon me.
10. She laid the clothes on the grass to dry.
11. I have laid my notes away somewhere.
12. He had laid the wrench on the fender.
13. My uncle laid his pipe tenderly away.
14. They have laid the tent-poles on the ground.
15. The soldiers laid down their arms.
16. He laid himself down on the straw.

LESSON 84

ORAL COMPOSITION 10

A Character Sketch

In the passage on the next page Washington Irving tells us about a man whom his family tried in vain to make over into a fine gentleman.

The Butcher Who Couldn't Be Trained

The only one of the family that could not be made fashionable was the retired butcher himself. Honest Lamb, in spite of the meekness of his name, was a rough, hearty old fellow, with the voice of a lion, a head of black hair like a shoe-brush, and a broad face mottled like his own beef. It was in vain that his daughters always spoke of him as "the old gentleman," addressed him as "papa" in tones of infinite softness, and endeavored to coax him into a dressing-gown and slippers and other gentlemanly habits. Do what they might, there was no keeping down the butcher. His sturdy nature would break through all their pretenses. He had a hearty, vulgar good-humor which they could not repress. His very jokes made his sensitive daughters shudder; and he persisted in wearing his old blue cotton coat of a morning, dining at two o'clock, and having "a bit of sausage with his tea."

EXERCISE

Plan and write a short character sketch of a peculiar person whom you know. Make your readers see and hear, but most of all, make them understand what the person is like in thoughts and habits. Don't try to be stinging or sarcastic, or to give a picture that is merely ridiculous. Notice that Irving makes us rather like the butcher, and that we are made to sympathize with his daughters at the same time.

LESSON 85

Oral Composition 11

The Battle of King's Mountain

During the Revolutionary War, General Ferguson, a British officer, led a strong force of Tories into South Carolina. In a short time he defeated and scattered the forces of the loyal Americans there. Some of the Americans escaped into the mountains along the western frontier, where they were protected by the stout mountaineers who lived in those wild recesses. When Ferguson heard of this, he threatened to march westward into the mountains and lay waste the frontier settlements.

Angered by this threat, the fierce backwoodsmen banded together and came pouring down from the hills in hundreds. Each man had his horse and his deadly rifle. Most of them wore deerskin hunting-shirts and coonskin caps. Anxious for battle, they pushed on to find the invading army.

When Ferguson heard that the backwoodsmen were near, he drew up his men on a steep, narrow hill called King's Mountain. He believed that his trained soldiers with their bayonets could easily defeat the "rebels," who had nothing but rifles, and who must climb the high and rocky hill in making their attack. His army numbered about fifteen hundred men. The patriots had only about twelve hundred.

When the frontiersmen reached King's Mountain, they tied their horses to trees. Then, surrounding the hill on all sides, they began to climb upward, pausing now and then to fire a well-aimed shot. The Tories fired heavy volleys, but their fire caused more smoke and noise than

harm to the attackers, who came scrambling up among rocks and trees. When the defenders of the hill charged with the bayonet, the Americans fell back, only to return as soon as their enemies had withdrawn to the hilltop. Again and again the redcoats charged. Each time the backwoodsmen, retiring before the bayonets, stubbornly climbed back again, all the time pouring in a terrible rifle fire.

At last Ferguson fell, pierced by half a dozen bullets. Fiercer and fiercer became the attack of the American riflemen. Some of the Tories tried to escape, but the hill was surrounded, and they were forced back to the summit. At last, broken and shattered, and with hundreds of their number laid low, the Tory army surrendered. Then the mountaineers marched away with twelve hundred prisoners, a number as great as their own strength at the beginning of the fight.

As you read the story of the Battle of King's Mountain, notice the paragraphs. Each paragraph is a little story in itself. Not one could be left out. If you should change one from its place, you would spoil the story. Each paragraph is about one particular part of the story. The longest one describes the doubtful portion of the battle.

See how good a title you can make for each paragraph. This is a harder task than you think. You may have to work for some time before you get a title for each paragraph which tells in the best words just what *the whole paragraph* is about. When you have made five paragraph titles, you will have an outline of the story. Write the five heads of the outline on a card.

Now with your outline in your hand, stand before the class and tell in your own words the story of the battle. Remind yourself that you must pause distinctly at the end of each sentence. Read aloud the title of each paragraph before you tell the part of the story that belongs under that title. (Save your outline for a future lesson.)

LESSON 86

Grammar 30

The Difference Between Adverbs and Prepositions

In Grammar 28 you studied adverbs, the words that modify verbs. In Grammar 8, 15, and 18 you studied prepositions. Since these words are somewhat alike, pupils often confuse them, even after a considerable amount of work with each kind separately. You must understand fully the difference between them if you are to advance confidently and easily along the road to good sentences.

Look back along that road, and also take a glimpse ahead, so that you can see what our exercise in prepositions and adverbs has to do with improving sentences. Back in Grammar 23, page 113, you looked at the bare little sentence, "Fields lay," and you saw that the sentence could be made interesting by adding modifiers. Then you learned about the two kinds of modifying words, the adjectives and the adverbs. You reviewed the prepositions, the words which form modifying phrases that are used

like adjectives and adverbs. In Grammar 34 you will begin to study "clauses," another kind of modifying groups that are used like adjectives and adverbs. By the time you master Grammar 39, you will be acquainted with a wide variety of the words and groups that can be used to make good sentences.

Now we must quit sight-seeing and go to work at today's job — understanding the difference between adverbs and prepositions. You can easily learn the difference if you remember one thing: With a preposition there is always some noun or pronoun that is its object. Here are three prepositions.

1. The bird flew *over me.*
2. We came *by* the *path.*
3. They crawled *under* the *bars.*

Here are the same words without any objects. They are adverbs.

1. Sometimes a crow flies *over* slowly.
2. We stopped as we were passing *by.*
3. Which wrestler is *under* now?

EXERCISE I

In each of the ten sentences at the top of the next page there is one adverb, and there is one preposition. Decide which is which and explain in these ways: *"Over* is a preposition because it has the pronoun *me* for its object." *"Over* is an adverb because it modifies the verb *flies."*

1. Rob dived headlong into the water.
2. In a minute I will look in.
3. I'll come for that one presently.
4. The puppy ran in between my legs.
5. He held the ring up to the light.
6. As I turned around, he thrust it up his sleeve.
7. He tied a rope around the barrel and threw it off.
8. He must have jumped off a springboard before.
9. Before another hour the peddler will move along.
10. You will seldom find one along this shore.

EXERCISE II

In each of the following sentences there are three adverbs that modify a verb. Find the adverbs and tell what they modify. Be on your guard against prepositions.

1. Soon they will be running back fast.
2. Now a fog is slowly settling down over the ocean.
3. Here in America the sun is still up in the sky.
4. The man who walks far into these woods will stay out late.
5. Probably he has already gone away from our house.
6. Then we often took our lunch there.
7. The actor did not come out from his dressing-room immediately.
8. Have you been here much lately?
9. Perhaps something has gone wrong now.
10. However, we were then slowly making headway.

LESSON 87

Grammar 31

Phrases Are like Adjectives and Adverbs

A preposition always has some noun or pronoun for an object. The combination of the preposition and its object is called a "phrase." Every phrase is attached to some one word. It modifies this word, just as an adjective or an adverb does. If that word is a noun or pronoun, the phrase is an adjective phrase.

1. We went to our home *in the mountains.*
2. He had muscles *of iron.*
3. The clerk *at this counter* was more polite.

"In the mountains" modifies *home;* "of iron" modifies *muscles;* "at this counter" modifies *clerk.*

If a phrase modifies any word except a noun or pronoun, it is an adverb phrase.

4. Our home is *in the mountains.*
5. He will be here *in a minute.*
6. She went *for thirty-nine days without food.*

"In the mountains" modifies *is,* telling where. "In a minute" modifies *will be,* telling when. "For thirty-nine days" modifies *went,* telling how long. "Without food" modifies *went,* telling in what way.

There is one easy way to tell what word a phrase modifies. Put "What" in front of the phrase and find the most natural answer. "What in the mountains?" "What without food?" "What in a minute?"

Here is another big help in telling what phrases modify: *Suspect the verb.* Any phrase that tells *where* or *when* or *how* is almost sure to modify the verb. For example, it might seem the right answer in number 5 to say "Here in a minute." But think about the verb. When will he be? He will be in a minute. The phrase modifies *will be.*

EXERCISE

Find each prepositional phrase in the following sentences and prepare to recite on it. Suppose the sentence were this: "Between the door and the window grew a vine." You would say: "The preposition is *between.* Its objects are *door* and *window.* The phrase modifies *grew.* It is an adverb phrase."

1. With a sigh he turned into the path that led to his cabin.
2. On her dressing table were all sorts of silver furnishings.
3. In the puddle were a lot of tadpoles that were swimming around a bunch of weeds.
4. Into the trolley at that moment came a small child.
5. Until morning we wandered about the town.
6. Sidney felt in his pocket for his knife.
7. Martin was waiting for us at the gate with the tickets.
8. Here is a picture of a man who is flying through the air from the back of a bucking bronco.
9. Underneath the sidewalk, between two stones, was a nest of spiders.
10. If you walk among the piles of grain, you realize how much wealth is stored under this roof.

11. In 1795 two stars and two stripes were added to the flag for the new states of Vermont and Kentucky.

12. This little house in the hills of Virginia looks very charming among the oak trees.

13. On the morning of our departure we again walked around the lake.

14. He lives with his grandfather at the corner of Bradley Street and Townsend Avenue.

15. If the map-maker works with care, quite accurate maps may be made by the compass-pacing method.

16. A saving of fuel is shown by the difference between the temperatures of the two rooms.

17. In March and April the birds may feast upon the berries of the Japanese barberry.

18. After the coming of the white man the great herds of bison were destroyed in the most reckless and wasteful manner.

19. A modified form of the coal heater has been placed on the market recently by one of the leading manufacturers of heating equipment.

20. On a long swim the side-stroke is a restful change from the crawl-stroke.

LESSON 88

Written Composition 9. Writing from an Outline

EXERCISE

Using the outline which you made for Oral Composition 11, write the story of the Battle of King's Mountain without opening your book. Number the paragraphs and write at the head of each paragraph the title which you have in your outline.

While you are interested in the subject of famous

American battles, you will doubtless enjoy reading "Grandmother's Story of Bunker Hill Battle," by Oliver Wendell Holmes. You can find it in a complete edition of Holmes's poetry.

LESSON 89

Written Composition 10. A Historical Event

EXERCISE

Read in some book of history an account of an important incident in American history. Make an outline for about four paragraphs. Plan your story carefully, so that you can write it in class, using only your outline of paragraph titles. Make up your mind as to how you will get the story started without wasting words. Decide also to make a prompt ending as soon as the story is really finished.

LESSON 90

Punctuation 9

Review

Some pupils do not learn anything when they punctuate sentences as an exercise in a book. They may do well; they may understand perfectly when to use commas. But they are not learning anything.

What should they learn? They should be thinking as they work with each sentence: "This is the way I must always use commas in my own writing.

I must form the habit of always using commas in these ways. Unless I form those habits, I am not learning anything."

Always read a sentence through before trying to punctuate it. Be certain that you understand what it means, or what meaning it would have if it were properly punctuated. Then think of the rules which you have learned and see whether any one of them would cause you to insert a comma, a period, or a question mark in the particular sentence you are studying. Never use a mark without a reason.

Punctuate the sentences on Sheet 9.

LESSON 91

Spelling 14

Review Spelling 1, page 26.

Did your arithmetic teacher ever show you how to spell *divide?* Did you ever see *divide* in a book? It has two *i*'s. Do you ever use the word *definite?* If you never used it, so much the better; for you can learn it right to start with. It has two *i*'s. Many older people wish that when they were young someone had taught them a piece of nonsense like "With my two eyes I see *definite* and *divide* with their two *i*'s."

In your class there is some pupil who thinks he knows all about *definite,* and yet, before the year is over, will write *definite* with one *i.* Wait and see if there is not. Try not to be this "one i" person.

Can you spell *final?* Probably you can, but look again to make sure — one *i* and one *a* and no other vowels.

Do you know how to put *ly* on the end of an adjective? Probably you do. You can write *sweet, sweetly; cross, crossly; peevish, peevishly; hurried, hurriedly.*

Now comes the big question. Can you put *ly* on *final?* Possibly you cannot. Try it. Look away from the book and write. . . . Have you two *l*'s? You should have, for one *l* and one *l* are two *l*'s — *finally.*

The same is true of *real.* The *l* in *real* plus the *l* in *ly* must amount to two *l*'s — *really.*

The same kind of arithmetic for *natural* gives *naturally.*

If in the same way you add one and one, you will get two *l*'s in general + ly = *generally.*

Can you spell *usual?* A great many pupils cannot spell it. You will see, if your eyes don't wink, that there is a *u,* then another *u,* then an *a: usual.* Write it out now, steadily and slowly.

Look at the two *l*'s in *carefully.* Can you explain how both of them got there? In the same way explain how many *l*'s there will be if you add *ly* to *usual.* Pupils usually learn this quickly enough at their seats and recite easily in the next recitation. Then a peculiar thing happens: a month later several of the class will go back to the same old wrong form. Spelling is full of strange stories. You do not know how to spell a word unless you can always spell it right *when you are thinking about something else.*

EXERCISE

(*a*) Write sentences not less than five words long for the *s* forms of these verbs: *modify, enjoy, try, reply, pay.*

(*b*) Write sentences not less than eight words long for the following pairs of words: *usually* and *definite, carefully* and *generally, finally* and *divide, really* and *naturally.*

The Right Forms 13

NOW I SET THE PITCHER ON THE SHELF

YESTERDAY I SET THE PITCHER ON THE SHELF

FOR YEARS I HAVE (HAD) SET THE PITCHER ON THE SHELF DAILY

1. Where did you set the tall vase?
2. I set it on the round table.
3. I have set the bucket down beside the pump.
4. Set both clocks on the mantel.
5. Shall I set the big vase on the desk?
6. He had set a tub on the basement stairs.
7. Why has he set it there?
8. Who set this lunch basket here?
9. I set the pail of blackberries on a stump.
10. They have not set the posts straight.
11. We had set up a tall pole in the sand.
12. I have set up my tent.
13. Please set my inkstand here.
14. She set the typewriter on the stand.
15. He had set down the coffee-pot.
16. Why haven't you set the table?

LESSON 92

Dictionary 6

Second Pronouncing Contest

Hand in to your teacher a slip of paper with your name at the top and numbered from 1 to 25. Then on another sheet of paper write short sentences containing the following words. When you are called upon, read your sentences aloud, pronouncing slowly and distinctly. If you give the wrong pronunciation of any of the words in the list, your teacher will put checks after the corresponding numbers on your slip.

1. eighth
2. athletics
3. hundred
4. probably
5. theater
6. mischievous
7. genuine
8. across
9. memory
10. realize
11. stomach
12. biography
13. column
14. height
15. recognize
16. surprise
17. partner
18. horizon
19. strength
20. grievous
21. inquiry
22. granary
23. favorite
24. perspiration
25. executive

LESSON 93

Letters 11

Writing for a Good Cause

Every now and then we have to ask someone to give money for a good cause. A Community Chest may need a larger fund than ever before; the Red

Cross may need a special subscription for relieving the victims of a disaster; an athletic team may require new equipment if it is to represent the school properly; a larger flag or better books may be necessary; a Christmas gift for an unfortunate family may be desired; money may be wanted for saving a landmark or helping a church or improving a club.

When you ask for money, much depends on *the way* you ask. The person who receives your request wants to know that the cause is a good one and that his subscription will accomplish something truly worth while. So you must explain to him how strong the need is and how much good a few dollars or cents will do. Try to show him that his money will be of great help to some organization in which he feels a pride — to his school or his part of the city or his business.

EXERCISE

Discuss in class some good causes in which you feel a real interest. Put on the board a list of three or four of these which a majority of the pupils care most about. If possible, decide on one that is not make-believe, but that you would really like to solicit money for. Let each pupil choose some actual person and write a letter that might persuade him to subscribe a dollar. *Do not mail any letter* unless the teacher so directs.

LESSON 94

Written Composition 11

Description of a Room

A true description of a room ought to tell us something about the character of the person who lives in it. What sort of person lives in the room that is described below? See if you can decide what kind of life he has led, about how old he is, and what he looks like. Is he fond of music? What is his favorite hobby?

The interior of his cottage was fitted up in truly nautical style. A hammock was slung from the ceiling, but lashed up in the daytime, so as to take up but little room. From the center of the chamber hung a model of a ship. Two or three chairs, a table, and a large sea-chest formed the principal movables. About the wall were stuck up naval ballads, intermingled with pictures of sea-fights. The mantelpiece was decorated with sea-shells. Over these hung a quadrant, flanked by two woodcuts of most bitter-looking naval commanders. His implements for angling were carefully disposed on nails and hooks about the room. On a shelf was arranged his library, containing a work on angling, much worn, a Bible, covered with canvas, an odd volume or two of voyages, a nautical almanac, and a book of songs.

You do not need to be much of a detective to tell something about the man who lives in that room. No doubt you could write a description of him, or invent the story of his past life.

EXERCISE

Describe in a written composition the room of an athletic boy of twelve, or of a lively girl of about the same age. Write complete sentences, not too long. Don't use a bare *was* too often. Notice some of the terms used in the description of the angler's cottage. Observe such expressions as *was slung, were stuck up, was decorated with, flanked by, were disposed on, was arranged.* Try to think of other expressions to use instead of a mere *was.* A few such words are *stood, lay, occupied, were strewn about,* etc.

LESSON 95

PUNCTUATION 10

Review

Carefully punctuate the sentences on Sheet 10. This lesson is another review. By this time you should be able to do almost perfect work.

LESSON 96

SPELLING 15

Review Spelling 2, page 30.

EXERCISE

(*a*) Write sentences not less than five words long for the plurals of the following nouns. If you wish, you may put two plurals in one sentence: *city, family, duty, fancy, body, story, lady, berry, fly, enemy.*

(*b*) Write sentences for the following pairs of words: *wear* and *road, break* and *something, bear* (a verb) and *catch, tear* and *new, great* and *just.*

LESSON 97

Spelling 16

You had a lesson in spelling *stopped, stirred,* and other words of the same kind. The final letters must be doubled in just the same way before *ing: stopping, stirring, running, hitting, shutting, cutting.*

EXERCISE

Turn back to Spelling 13, page 143, and write out the twenty verb forms in *ing.*

LESSON 98

Written Composition 12

Learning a Lesson

The picture on the opposite page, "A Lesson from Grandfather," will remind you of valuable things you have learned from some older and wiser relative, who has been glad to pass on the knowledge and skill gained from experience. Every one in the class can remember a time when he has learned a valuable lesson from his grandfather, his grandmother, or some other relative. Think for a few minutes about such experiences, and choose one that is most vivid in your memory. Then write it up as a short composition, using direct quotations and expressing something of the character of your "teacher" through speech and action.

A LESSON FROM GRANDFATHER

Photograph from Brown Bros.

LESSON 99

Oral Composition 12

Explaining from an Outline

Plan and practice an oral explanation of one of these processes, or another which you know more about. Prepare on a card an outline with three or more main points. When you give your explanation, another pupil will hold your card and decide whether you have made a good outline and whether you have followed it. Keep in mind what you have learned about speaking in public.

1. How an hour-glass operates
2. The principle of hydraulic brakes
3. A home-made rat-trap
4. The work of a telephone operator
5. How a band-saw works
6. Telling time by a sundial
7. Making a boat model
8. The working of an electric heater
9. What to do when bees swarm
10. How to find the north when lost in the woods
11. How to mark off a football gridiron
12. How to handle a canoe
13. Why an electric bell rings
14. What makes ice-cream freeze
15. Cooking with steam
16. How to select a good bat or glove
17. How to fell a large tree in the desired place
18. How to make a camp bed
19. How to make good waffles
20. How to make a radio outfit

LESSON 100

Punctuation 11

Comma Before *But*

Pupils write a great many sentences like these:

1. We teased like everything, *but* Father only laughed.
2. It may be good, *but* it doesn't taste good.
3. I looked everywhere, *but* do you think I could find it?
4. It was not on top, *but* was near the bottom.

Always put a comma before *but* if it joins two statements. In the first sentence there is a statement about what we did, joined to a statement about what Father did. In the second sentence the *but* joins two statements, one about being good and the other about not tasting good. In the third sentence *but* joins a statement about looking and a question about not finding. In the fourth sentence *but* joins two statements about where it was. In every such sentence a comma is needed before *but*.

This is not a rule that "you must always put a comma before *but*." Sometimes *but* is just a preposition with an object.

1. There is no one here *but me*.
2. You won't find anything *but a couple* of barrels.

Of the twenty sentences on Sheet 11 there are eighteen that need a comma before *but*. In your own writing you will find that a comma is needed before *but* about eighteen times out of twenty. As you punctuate the sentences and put in commas,

keep thinking, "This is easy, but it may be hard to form the habit for my own writing." Some of the sentences need a question mark at the end.

LESSON 101

Spelling 17

Review Spelling 6, page 78.

How many years ago were you told in school about *ied* for verbs? It is not so hard as *ies*, but sometimes needs a review. We must change *y* to *i* and add *ed: cry, cried; defy, defied.*

Learn three *el* words today: *level, nickel, angel.* Of course there are many other words in *el*, but these are the commonest ones. Most pupils can spell *level.* More than half the pupils in the country can spell *nickel* with an *el.* But *angel* is different. It is a hard word. Some people will never be certain of the spelling unless they put it with another *el* in a nonsense sentence: "You can buy a picture of an *angel* for a *nickel.*"

People used to say, "It is three of the clock." Then in rapid speech they left out *f* and *the.* Where these letters were left out, an apostrophe was put in. So we must always write *o'clock.*

EXERCISE

Write sentences not less than five words long for the *ied* forms of the following verbs. In one of your sentences put *level,* in another *nickel,* in another *angel,* and in another *o'clock: reply, try, carry, study, copy, supply, modify, cry, deny, hurry.*

The Right Forms 14

I SINK

I SANK

I HAVE (HAD) SUNK

1. What kind of wood will sink in water?
2. The sun sank behind the clouds.
3. I supposed the sun had sunk earlier.
4. The boat had sunk in shallow water.
5. This shore has sunk two feet.
6. Don't you think the river has sunk?
7. Yes, it sank during the night.
8. He sank down on his knees.
9. The fire has sunk to embers.
10. Has the swimmer sunk?
11. The swimmer sank twice.
12. Your canoe might have sunk.
13. Our feet sank into the mud.
14. The moon had sunk low in the sky.
15. The stone sank into the pool.
16. The diver had sunk to the bottom.

LESSON 102

WRITTEN COMPOSITION 13

An Indoor Picture

In Whittier's *Snow-Bound* is a picture of a winter fireside which you probably know. It is good enough to be read many times.

Shut in from all the world without,
We sat the clean-winged hearth about,
Content to let the north-wind roar
In baffled rage at pane and door,
While the red logs before us beat
The frost-line back with tropic heat;
And ever, when a louder blast
Shook beam and rafter as it passed,
The merrier up its roaring draught
The great throat of the chimney laughed;
The house-dog on his paws outspread
Laid to the fire his drowsy head;
The cat's dark silhouette on the wall
A couchant tiger's seemed to fall;
And, for the winter fireside meet,
Between the andiron's straddling feet,
The mug of cider simmered slow,
The apples sputtered in a row,
And, close at hand, the basket stood,
With nuts from brown October's wood.

EXERCISE

Read this description over several times. As you read, try to imagine the sights and the sounds. Notice the *action* in the verbs. See if you can *feel* something, too. Then close your book and describe the scene in your own words. Write short, complete sentences. Don't use the verbs *was* and *were* too often. Whittier avoided them altogether.

LESSON 103

Written Composition 14

The Speaking Log

On the next page is an illustration of a huge log, cut from the forest in the mountains of California. It has been loaded on a truck and will soon be on its way. Where will it go? What will it become? How will the great tree, which has been growing for centuries, render service to man?

Prepare a written composition in which the tree tells its own story. Let the story end at the time of the picture, when the log is about to be hauled away. Suppose that the log has heard the two men talking about the use which will probably be made of the lumber. Use direct quotations for the conversation of the men.

LESSON 104

Letters 12. What to Say in Applying for a Position

Suppose that you are a business man. It is nine o'clock in the morning. You have just come into your office, sat down at your desk, and begun to read the mail that has arrived. You pick up an envelope which has a very unpleasing appearance. The stamp has been put on at an angle. The address has been scrawled with a scratchy pen. The envelope bears smudges made by fingers that were none too clean. Inside the envelope you find this letter. What is your opinion of the writer as you read?

THE SPEAKING LOG

Photograph by Ewing Galloway, N. Y.

Gilman, Kansas
October 5, 1930

Shotter and Sons
Gilman

Dear Sirs:

I was told that you wanted a boy to clerk in your store, so I thought I would apply. I am 14 yrs. of age. I am now going to high school, but do not think I will be in school much longer, for I think I am wasting time there, and I want to get into a business and earn money. I could get a job on a farm that belongs to my uncle, but think I would like to work in a store better. It would not make much difference what kind of work I did, but I would like to get off Sat. afternoons.

If you can give me a job at $20 dollars a week or a little better, you can call me up at my house about six o'clock any evening. Then I can come down and we can talk the matter over. Probably I would have stayed in school, but the principal has not given me a square deal, and my mother will tell you so if you ask her. I am very sure that I will be a good clerk in your store, because I like to dress well and have a strong personality. Please let me know soon if you can use me.

Yours truly,
Frank Mitchell

P. S. I would like, if I could, to get my clothes at wholesale prices, too.

Let the members of the class discuss this letter. Give as many reasons as you can why it is the wrong kind.

Below we have another letter of application. It is a very great deal better than the first one, though, of course, it is not perfect. If you were an employer and were obliged to choose between the two applicants, you would not hesitate long. Yet there is one thing about the sentences of the second letter that makes them seem a little too much alike. Who can find this fault?

121 East Reynolds Street
Fulton, Wisconsin
June 20, 1931

C. B. Williams and Co.
14 Third Avenue
Fulton

Gentlemen:

Having seen your advertisement in the *Tribune* for an office boy, I apply for the place.

I am fifteen years old, and have just finished the eighth grade. I write a good, plain hand, and have received almost the highest grades in my class in arithmetic. I can also use a typewriter, though not very fast. Last summer I worked as office boy in the office of the Canning and Preserving Company, and refer you to Mr. R. D. Siple as to my work there.

I also give for reference Mr. Joseph H. Grier, principal of the Grant School, and Miss Mary Taylor, teacher of arithmetic.

I shall be very glad to call for a personal interview if you wish to have me do so.

Very truly yours,
Kenneth Schuyler

Prepare to give your opinions on these questions, either orally or in writing, as your teacher directs.

1. What matters should be mentioned in a letter of application?
2. Might it be well for the writer of a letter of application to give his telephone number?
3. Would it be a good plan to inclose a photograph?
4. Should one say anything about the salary or wages expected?
5. What kinds of persons should be given as references?
6. Why is it advisable to state the education and experience of the writer?
7. Should such a letter be long or short? Why?
8. What kind of stationery do you think should be used in applying for a position?
9. Should a letter of this kind be typewritten, or in your own handwriting? Why?
10. Should an applicant seem confident or timid about his ability?
11. If *you* were writing such a letter, what mistakes would you need to look out for?

LESSON 105

Letters 13. Writing To Apply for a Position

EXERCISE

Supposing yourself to be a high-school graduate and seventeen years old, write a letter of application in reply to one of these advertisements. Fold the

letter and place it in a properly addressed envelope. Imagine that you really want the place. Think of some city not far from your home.

GIRL — OFFICE: 16 years old; high-school education; must be quick at figures and able to write a good hand. Salary $18. Give references and state training and experience fully. J. C. 266, Tribune.

BOY — OFFICE WORK: 16 to 18 years old; high-school graduate; with large manufacturing concern. Splendid opportunity for advancement. Salary $18 a week at start. Apply in your own handwriting, giving qualifications and references. Address B. E. 570, Tribune.

LESSON 106

Letters 14. Help Wanted

EXERCISE

Let each pupil clip from a newspaper two "help wanted" advertisements such as might interest young people of your age and training. Let one of these be for a boy and one for a girl. Then the advertisements may be exchanged, and letters of application written in class.

LESSON 107

Spelling 18

Have you ever seen words that end in *lieve?* One of them is very common. It is — are you looking carefully? — *believe.* Another one has the same *i*

followed by the same *e, relieve.* The nouns have the same *ie — belief, relief:*

This *belief* was a *relief* to the *thief.*

The point of today's lesson is that the *i* comes first. There are dozens and dozens of such words, in which *i* comes before *e: piece, field, fierce.* We are not going to learn dozens of them, but will simply look at a few of the words of this "ie" kind that are most commonly misspelled in school, and therefore are the most important.

No one of them is so common or so important as *believe.* Make a sentence in which you put both *believe* and *relieve.* Be ready to give it in class if the teacher calls for it. Can you make a sentence — a short one, easy to remember — in which you put *believe, relieve,* and *piece?* If anybody in your class can make such a sentence and put it on the board, he will be teaching spelling. It might be a good plan for him to draw an arrow pointing to the *i* that comes before *e.* Or he might print a big IE in each word. The teacher will be glad to hear of any way you can think of to stamp *"i* before *e"* in the mind of everybody.

Before you go to class, be sure that you can spell *answer,* with a *w* after the *s.* The *w* is not pronounced, but must always be written *a n s* **w** *e r.*

Is there room in your mind to store two more *e* words? One is *interest.* The other is *benefit.*

Are you *interested* in the two *e*'s in *benefit?*

EXERCISE

Write sentences for the following pairs of words; underline every *ie: believe* and *answer, piece* and *interested, believe* and *field, relief* and *benefit, believe* and *fierce, relieve* and *believe, benefit* and *believe.*

The Right Forms 15

I RISE

I ROSE

I HAVE (HAD) RISEN

1. The sun rose about seven o'clock.
2. She has risen from her seat.
3. Had the balloon risen slowly?
4. No, it had risen very rapidly.
5. The moon has risen behind the clouds.
6. Above us rose a tall cliff.
7. The fish has risen to the surface.
8. The wind had risen in the evening.
9. The plane rose in slow circles.
10. In front of us rose a great mountain peak.
11. Has this cake risen properly?
12. The lion had risen out of his lair.
13. He quickly rose to his feet.
14. She had risen to recite.
15. He rose and took his hat.
16. Black clouds have risen in the west.

LESSON 108

Dictionary 7

Third Pronouncing Contest

Copy the following words on a sheet of paper and proceed as in Dictionary 6, page 158. After the checked slips are returned, look up and mark all the words that have been checked against you.

1. superfluous
2. exquisite
3. forbade
4. data
5. extraordinary
6. deficit
7. formidable
8. architect
9. defect
10. barbarous
11. corps
12. finance
13. maintenance
14. hospitable
15. geographic
16. bouquet
17. obligatory
18. deference
19. supple
20. despicable
21. cavalry
22. sergeant
23. grimace
24. February
25. jugular

LESSON 109

Grammar 32

Beginning Sentences with Phrases

Untrained pupils begin nearly all of their sentences with the subject and verb — thus:

1. The man was leaning against a pillar in the lobby at the beginning of the performance.

There is nothing wrong with that form, for the subject comes first in the majority of sentences in good

books. But authors do not write a long series of sentences that begin in that same monotonous way. They often vary their style by putting a phrase first:

2. *At the beginning of the performance* the man was leaning against a pillar in the lobby.

Many pupils are so unused to beginning with a preposition that they do not make that type of sentence once a month. Their composition would sound very much pleasanter if they began with a preposition once in a while.

EXERCISE

Rewrite each sentence, shifting one or two phrases to the beginning.

1. The orchestra moved behind a screen after the first two dances.
2. Tom was really afraid of the parrot by that time.
3. There was a wild scramble for the pennies for several minutes.
4. The idea of sending him to school so soon seems wrong to me.
5. We left a dime for the waiter under the coffee-cup.
6. Mrs. Loomis did not take her eyes off the man with the knapsack during the whole conversation.
7. There were a good many big gray seeds among the gold-colored clover seeds.
8. We had more money in our pockets in those days.
9. The bridge-tender winked at the man who was driving the car with his left eye.

10. We can save the money for the doctor's bill by wearing our old clothes three months longer.

11. The child picked up the coal that was glowing in front of the andirons without a thought of danger.

12. There was a green border that did not match the cover very well around the edge of the basket.

13. We could see the stream of cold, blue water trickling over the boulders through our telescope.

14. There was a shanty built of sheets of rusty iron just across the river.

15. She spread a heavy napkin to keep the heat in over the fresh muffins.

16. Sherwood leaned over to see the pack-train that was starting up the trail on the very top of the two-thousand-foot cliff.

17. We could see Bascom pushing through the thorny brush that tore his hands below us.

18. Sandy nailed strong cleats to keep the wire in place all along the baseboard.

19. A strong draft was blowing directly on my bed from the porthole in the corridor.

20. It was no use to cry about the damage to the fender of course.

LESSON 110

Grammar 33

Changing Little Sentences to Phrases

A very short sentence now and then is an excellent thing in composition. It is much better to write a series of short correct sentences than to blunder in trying to make long ones. There is much to be said in favor of short sentences.

But untrained pupils make too many of them. Throughout the rest of your school course you will be taught constantly to make *a variety* of sentences — some short, some long, some containing phrases, some containing the different sorts of "clauses."

This lesson will show you how to use phrases in place of needless little sentences that don't say very much. For instance, a child is apt to say in one sentence, "There was a slot in the window-casing," and then to say in another sentence, "Percy hid all his nickels in this slot." But usually there is no need of a separate sentence to tell us that there was a slot. We might do better to change the little sentence to a pair of phrases:

1. Percy used to hide all his nickels in a slot in the window-casing.

Often we form a better sentence if we begin with the phrase. Suppose you were going to combine these two sentences: "Rodman studied his barometer. He learned to predict changes of weather." You could begin with *by:*

2. By study of his barometer Rodman learned to predict changes in the weather.

EXERCISE

Combine each pair of sentences on the next page into one sentence by the use of a phrase. (Some of the pairs are printed as one sentence in which *and* connects the two parts.) Make at least half of your sentences begin with a phrase.

1. We looked at pictures for a while. After looking at them we had chocolate and doughnuts. (Begin with *after looking at pictures.*)

2. Miss Carlson read some of Sidney Lanier's poetry to us. She did this between 9:30 and 9:45.

3. The book was not in the library, and it was not brought back until Thursday. (Begin with *not until Thursday.*)

4. A wad of paper was in the hose of the vacuum cleaner. In spite of this wad the cleaner worked fairly well. (Begin with *in spite of the wad.*)

5. This was the last number of the concert, and just before it the chairman presented the loving-cup.

6. There was an orange-colored box on the table. Into this the magician stuffed the white rabbit.

7. There was a purple ribbon across the end of the aisle. People were not allowed to go beyond it.

8. A pane of glass was in front of the hive. It was an utter mystery to the bees.

9. The gong sounded, and at this sound all the prisoners rose to their feet.

10. There is a brook at the end of the garden. A gravel walk runs along the bank of it.

11. Look through this red glass. Everything you look at seems red.

12. We were near Northville, and it was noon then. (Begin with *by noon.*)

13. A strap was hanging over the side-board, and Richard drew himself up with this.

14. There was a public fountain near the old tower, and from this fountain Matilda was carrying a jar of water.

15. We want some oil to keep the moccasins limber. We will pay a big price for the oil.

16. Three big buzzards were sitting on the picket fence. The fence was near the filling-station.

17. There had been a heavy rain-storm. Toward evening the storm almost stopped.

18. Our seats were on the aisle, and our friends had seats just across from us.

19. An Indian brought me a gourd full of milk, and I might have starved without it.

20. There was a smooth brass ball at the top of the flag-pole, and the sparrow was trying to perch on this ball.

LESSON 111

Written Composition 15

A True Ghost Story

When I was about nine years old, our family moved into an old, rambling house which was known in the village as the Thompson house. When I first saw it, it gave me a very unpleasant feeling. It was surrounded by shrubs and high grass, and closely shut in by great cedars, through which the wind sighed dismally. If the outside was gloomy, the interior was even more depressing. Nobody had lived there since the death of old Mrs. Thompson several months before, and the air was close and musty, while in some of the rooms the paper hung in tatters from the mildewed walls.

As soon as we moved in, I explored the upstairs. At the head of the stair was a narrow hall, with two sleeping-rooms opening upon the side of it. Off the end of this hall was a huge, unfinished store-room, full of old trunks, boxes, old clothes, and bundles of dust-covered and ancient magazines, and haunted by rats and mice. One of the bedrooms was to be mine, while my grand-

father intended to occupy the other. The other members of the family were to sleep below.

Boylike, I started to plunder the old magazines in the attic room. Of course, I found rich treasures, and during the whole of a gloomy, rainy afternoon, I filled my imagination with some of the most fearful, hair-raising ghost stories I have ever read. You can imagine that when night came, and I was sent upstairs to bed, I was not in a particularly cheerful state of mind. To make matters worse, Grandfather, who had gone to the country, had sent word that because of the rain he would not return that night. It was my fate to sleep alone in that big, lonesome upstairs, close to the rat-inhabited storeroom.

Mother gave me a lighted lamp, telling me to place it on a heavy dresser that stood in the hall. I decided to leave it burning, for, though I knew I could not see it from my bed, the light from the hall shining in at my door would make me feel a good deal more cheerful. Setting down the lamp and turning it up high, I cast a fearful glance into the dark shadows of the lumber-room, where the rattling of papers showed that the rats had started their nightly activities, and hustled into bed.

At once I found that I was hopelessly wide awake. Those horrible ghost stories raced through my head, and dreadful images presented themselves before my mind. I kept getting more and more uneasy, until finally I was staring at the lighted square of the door, half expecting that any instant a ghostly figure from the storeroom would come into my view. Outside the wind wailed through the cedar trees, and the rain splashed against the windows and pattered on the rotten shingles.

Suddenly I noticed that the light in the hall seemed dimmer than before. Was I dreaming? No, the light certainly was growing fainter and fainter, exactly as if

a hand was turning down the lamp, slowly but steadily. Horrified, I lay and stared until the light had almost vanished. Then in desperation I rushed out into the hall, feeling that anything was better than that dreadful uncertainty. Sure enough, the lamp was very low. Nothing was to be seen. With trembling fingers, I turned the flame as high as I could, glanced furtively into the threatening rubbish-room, and slipped back to bed.

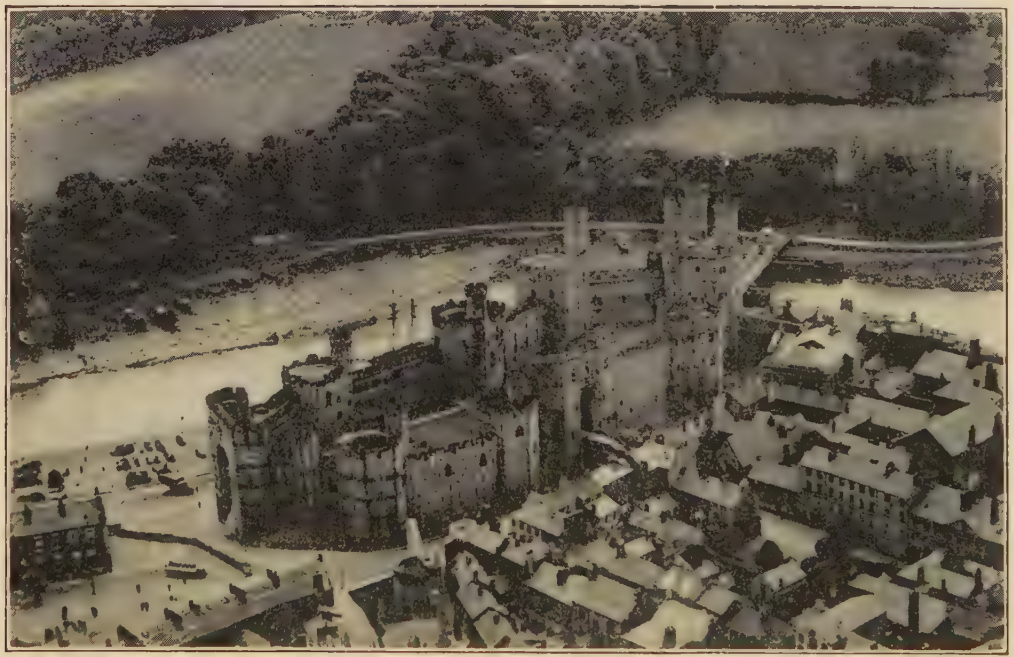
No sooner had I lain down again than the light began to go down, down, down, as before. Again, after standing the suspense as long as I could, I hurried out and turned it up again, and once more I saw nothing. Yet a third time the same thing happened. That was enough for me. I took my lamp and beat a retreat down the stairs. The rest of the night I spent on a couch in the living room, and though my sleep was rather broken, and the couch pretty hard, nothing happened to frighten me.

In the morning I related the horrors of the night. After I had told my story, Mother remarked, "Let me see that lamp." And then and there I learned that a lamp which has very little oil in it will gradually burn lower and lower until the flame flickers altogether out.

EXERCISE

Let each pupil in the class try his hand at writing a ghost story. You may make a contest of this undertaking, and your teacher may arrange to have the winning story published in the school paper. A class committee may select judges for the contest.

As this piece of work will probably be longer than the compositions you have been writing, you may write it as a continued story, in two chapters. Be-



By Aerofilms from Ewing Galloway, N. Y.

A GOOD SCENE FOR A GHOST STORY

gin promptly, putting in only enough introduction to give a little "spooky" atmosphere to your story.

The best plan may be for you to dash off your first copy of the whole story at one sitting. Then rewrite the first half of it very carefully, improving the language all you can, and trying to bring in some awe-inspiring hints of the horrors to come in Chapter 2. This first chapter, about four or five paragraphs, should be enough for one day, and if you have stopped at an interesting place, your classmates will be anxious to hear the second chapter. For the next day rewrite the second part, and make as prompt and effective an ending as you can. Some excellent, "shuddery" ghost stories ought to result.

LESSON 112

Punctuation 12

Comma and Period with *So*

As soon as children begin to make sentences, they use "so."

1. I had a cold, *so* mother made me stay at home.

Many pupils use "so" constantly. If a teacher made no objection, they would fill their oral and written compositions with "so" sentences. But teachers do object. Some will not allow any "so" sentences. Some will not allow more than one in a theme. Some require pupils to use a period before

so and to use a capital *s*. Teachers wage war against "so" because it is very likely to sound childish and tiresome in themes.

A *so* with a comma is not wrong, for there are many such sentences in good books. But a *so* that is used in this way must have at least a comma before it.

2. She was jabbering in French, *so* I couldn't understand.
3. It was no use waiting any longer, *so* we went home.

It is better to use "and so" or "so that," with a comma.

1. I had a cold, *so that* mother made me stay at home.
2. She was jabbering in French, *and so* I couldn't understand.
3. He failed in his English, *and so* had to study all summer.
4. It was wearying me, *so that* I had to stop for half an hour.

Of the twenty sentences on Sheet 12 there are ten that need a comma before *so that* or *and so*. Put in the commas. Five of the sentences have two statements joined by *so;* separate each of these five into two sentences, using a period and beginning *so* with a capital. The other five sentences should not have any comma. Be sure to put a question mark after every question.

LESSON 113

Spelling 19

Review Spelling 9, page 99.

Instead of writing "I have" we may leave out the *h* and the *a*, and put in an apostrophe: *I've.*

Instead of the *w* and the *i* in "I will" we could put an apostrophe, and so have *I'll.* Remember that no letters are added for a contraction. We merely put an apostrophe where some letters are omitted.

Instead of "I am" we can write *I'm.* From "I should" we might take out five letters — quite a subtraction! — and put one little apostrophe to fill the big hole — *I'd.*

That is not saying that we ought to make such contractions in a composition. They should be used only when we need to show how people spoke rapidly.

Many times in the spelling sections you have seen the word *probably.* Have you really seen it — seen each letter? Do you know that there are two *b*'s?

Have you ever misspelled *since?* It is not a hard word, but it is worth looking at to be sure.

The same can be said for *quite* — as in "He's *quite* well again." "It's *quite* a long distance."

There are no good words to pair with these three. Some persons remember *probably* by saying that it is the "bably" word. You might think of "*since* he is *sincere.*" If you know that *requite* means "to pay back," you can say, "I can't *quite requite* you."

EXERCISE

(*a*) Write a sentence for each of the following words, explaining briefly what you ought to think about when you spell it, or what the danger point is, or how you conquered it: *believe, answer, probably, angel, definite, anywhere, divide, since, usually, quite.*

(*b*) Write one sentence for each of the following contractions, explaining how it was formed: *they're, you've, we're, I'll, you're.*

The Right Forms 16

I CLIMB; CLIMBED; HAVE (HAD) CLIMBED

1. The boy climbed up the slope.
2. They have climbed every mountain in this whole region.
3. Who climbed that tree?
4. I have climbed it myself.
5. Will you climb the hill with us?
6. I have climbed it already this morning.
7. He had climbed to the roof.
8. Have you ever climbed a rope ladder?
9. John climbed up after the kitten.
10. It had climbed to a high limb.
11. You might have climbed over the fence.
12. The sailors had climbed the ropes.
13. We climbed up a steep bank.
14. Pike's Peak has been climbed in the winter.
15. I have never climbed it before.
16. Who has climbed into my cherry-tree?

LESSON 114

Oral Composition 13

Good and Bad Reasoning

Once a pup was lying on the floor beside a stove. On the zinc beneath the stove sat a teakettle full of boiling water. Some of the steam had condensed and stood in drops of water on the hot spout. The pup saw the moisture, and suddenly remembered that he was thirsty. Stretching out his tongue, he licked the spout of the kettle. Instantly he leaped back, with the most ridiculous look of amazement on his face, and ran out of the room, amid a shout of laughter from the boys who had noticed the incident. Never again would that dog allow anything that looked like a teakettle to be brought near him.

Surely he must have done some reasoning about his experience. He must have said to himself, in dog language, something like this: "A bright, shiny thing burned me once. Here comes another bright, shiny thing. It will burn me, too. Good-by!"

Of course, there was something wrong with Bingo's reasoning. It was pretty good for a dog, but we know more about heat than he knew, and we are aware that a teakettle is harmless unless it has hot water in it. Yet, like the pup, we often reach a wrong conclusion because we do not consider all the facts in the case. When we do this, we make the same kind of mistake that Bingo made. An edu-

cated person is not likely to form an opinion without considering all the necessary facts.

A baby who was amusing himself by pulling a kitten's tail received a painful scratch. After that his mother kept him from crawling up the stairs by hanging an old fur cap from the banisters. What course of reasoning did the baby follow?

What do you think of such reasoning as this? "Yesterday, in the public library, I opened five different books. Not one of them had a picture in it. Therefore, I know that there are no illustrated books in the public library."

The facts observed prove something. They prove that *some* books in the library are not illustrated. It would take a great many more examples than five to prove anything more than that.

Discuss the "proofs" that follow. Do any of them really prove anything? Can you find any that prove what they pretend to prove?

1. Many Presidents of the United States have begun their lives on farms. William Bailey has always lived on a farm. *Therefore William Bailey will be President some day.*

2. Today I studied my lesson hard. I wasn't called on. *Therefore it pays to study hard.*

3. Abraham Lincoln never went to college. President Hoover went to college. *Therefore a man without a college education has as good a chance of becoming President as a man who has one.*

4. Four people have been drowned in Hubbard Lake. Every one of them was a good swimmer. *Therefore it is safer not to learn to swim.*

5. During war time only men who are strong and well go into the army. *Therefore healthy men are braver than men who are not healthy.*

6. My notebook has a black cover. This morning it was gone from my locker. Yesterday the teacher told Vincent Shaw that he must have a notebook. This morning he was seen carrying one with a black cover. *Therefore Vincent Shaw has stolen my notebook.*

7. Our textbook says that no *ing* word by itself can be a verb. I have just received a letter the last sentence of which is, "Hoping to hear from you soon." *Therefore the textbook is wrong.*

8. A man in Kentucky used tobacco all his life. He lived to be 102 years of age. *Therefore tobacco causes long life.*

9. One evening a black cat crossed my path. Before I got home I lost a dollar bill. *Therefore black cats bring bad luck.*

10. All birds have wings. A bat has wings. *Therefore a bat is a bird.*

LESSON 115

Oral Composition 14

Testing Reasoning

Study these "proofs" and be ready to discuss them. Just what does each one prove? Does any one prove what it pretends to prove?

1. Last spring it was cold until nearly the first of June. The spring before that was the same way. *Therefore the climate is changing.*

2. I have read in the papers about several bankers who were dishonest. *Therefore my money will be safer in the mattress of my bed than in a bank.*

3. The football team of which I am a member has been beaten in every game it has played this season. Tomorrow we meet the best team on our schedule. *Therefore it is no use for me to try.*

4. Last year three of our best football players failed to pass in their studies. *Therefore football is a bad thing for a school.*

5. Every time I drink coffee at night I lie awake for hours. When I don't drink coffee, I sleep soundly. *Therefore coffee is bad for my health.*

6. One winter I slept with my bedroom windows closed. I had colds all the time. The next winter I kept my bedroom well ventilated. I didn't have a cold all winter. *Therefore foul air causes colds.*

7. When I spend the summer in Indiana, I always have hay fever. When I go to Michigan for the summer, I am not troubled at all. *Therefore hay fever is found only in Indiana.*

8. The doctors know that all blood-poisoning is caused by certain germs. They know that these germs may be anywhere and may enter the blood where the skin is open. *Therefore whenever I cut my finger I ought to put on something to kill germs.*

9. Many farmers think that the moon affects the crops. *Therefore I must find out at what time of the moon to make my garden.*

10. My ancestors had no screen doors or windows, yet they grew up to be men and women. *Therefore this talk about flies killing babies is all nonsense.*

LESSON 116

Grammar 34

Adjective Clauses Explained

You have learned how a noun may be modified by a phrase: "The tree *beside the front gate* is dying." We could modify *tree* in a different way:

The tree *which grows beside the front gate* is dying.

The modifier of *tree* in the second sentence contains a verb, *grows;* the subject of *grows* is the pronoun *which.* So here is something like a little sentence tucked inside the real sentence. The real sentence is "The tree is dying." Inside this, to modify *tree,* we put the group of words *which grows beside the front gate.*

Any such modifying group, which contains a subject and a verb, is called a "clause."* A clause is not a sentence; it cannot stand alone as a complete statement.

If a clause modifies a noun or pronoun, it is an adjective clause.

1. The car *that he rented* was worth $6000.
2. A fellow *who talks like that* must know something.
3. The Commercial House, *which is nearer the Temple,* may be better.

* The full and proper name is "subordinate clause"; the main part of the sentence is called the "main clause" or "principal clause." But beginners may find that this distinction confuses instead of helping. For the sake of simplicity and ease this book uses "clause" to mean "subordinate clause."

4. He *who runs* may read.
5. The tree *in which the orioles built* was an elm.

EXERCISE

In each sentence below there is one adjective clause made with *that* or *who* or *which*. Find each clause and say what noun or pronoun it modifies.

1. The troops that came from Georgia were well drilled.
2. A Frenchman who did not know much English was trying to tell a funny story.
3. The roar that came from the falls was marvelous.
4. Here are some that I am very fond of.
5. This is a game for a man who has perfectly steady nerves.
6. Donald had a club of Irish bog-oak, which he brought in to show us.
7. The Hatfields overpowered the officers who were guarding the McCoys.
8. Let's have a few that we can stand on.
9. There are several other pedals that the organist can work with his feet.
10. Chin Foo was a Hong Kong boy that we hired for three weeks.
11. The boy who entered the contest won honors.
12. That joke is funny only to a man who has an unusual sense of humor.
13. Such injuries as these are the ones that a Scout is most often called upon to treat.
14. Do you know how to use the knowledge that you gained in college?
15. The houses that had been his familiar haunts in the past had all disappeared.

16. All through the night the captive alligator snapped his jaws and refused even to look at the food that was placed in his cage.

17. Is there a man here who can make these wretches understand anything?

18. There are in this country magazines that have a circulation of more than a million copies weekly.

19. This was practically the same plan that the other schools were following.

20. The most patriotic man is sometimes the one who is not afraid to defy public opinion.

LESSON 117

Grammar 35

Changing Little Sentences to Adjective Clauses

If a person does not know anything about clauses, he is likely to write in this way:

1. Ed Harter organized a secret society. I was a member of this society.

Those two sentences are correct. What is more, they may be very good ones if they are among some long sentences. But they are poor if they are in a series of short and similar statements. The ordinary eighth-year pupil will improve his composition if he learns to tell about the secret society in one sentence. He could change the first of his pair of sentences to an adjective clause:

2. I was a member of the secret society *that Ed Harter organized.*

While you are working on the Exercise of this lesson, don't let yourself feel as if you were merely doing a grammar job. Think of your themes. Think of using in the next composition you write two or three adjective clauses. They will give variety to your style and make your sentences sound more agreeable.

EXERCISE

By the use of an adjective clause (made with *that* or *who* or *which*) change each pair of sentences to one sentence. Some pupils, when they make clauses as school work, are too fond of *which.* In their ordinary talk they would naturally prefer *that;* but in a lesson they seem to like the more stiff and formal *which.* Don't be stiff and formal. Use *that* when you have a choice.

1. We are always afraid of ice-storms. They break down the young trees.
2. Mr. Dawes stared at me over his glasses. These glasses were perched far down on the end of his nose.
3. You can recognize him by the gold tooth. This tooth is on the left side of his upper jaw.
4. Allison had to sit near a window. This window was directly over the front steps.
5. Lot Parr was a famous hunter. He had killed more wild-cats than any other man in the county.
6. In the pond were some calla lilies. These lilies had been planted by Mrs. Jefferson in her girlhood.
7. The manager then offered her a larger salary. This salary was twice as large.

8. Occasionally Mr. Crocker took a sip from a tall glass of orangeade. This glass stood on a small table near the arm of his chair.

9. We were amused by the old photograph. This photograph showed the family standing in a solemn row.

10. The bag of sugar dropped into a puddle. A leaky hydrant had formed the puddle.

11. In this basement sitting-room Stevens kept half a dozen canaries. He took very tender care of them.

12. I could watch every movement in a mirror. This mirror hung above the radiator on the right.

13. On the sideboard was a sampler. Her grandmother had worked this sampler at the age of ten.

14. The man with the long mustache whispered something to her. I couldn't quite catch it.

15. Beyond the Gregg house you will come to a long, steep grade. At the top of this grade is a schoolhouse.

16. Next morning I received another cablegram from him. It invited me to join him on a trip to Panama.

17. The glass is guaranteed to admit the ultra-violet rays. They are necessary to keep your health and strength perfect.

18. The spectators had to sit on a wobbly bench. This bench had been made by laying a board on three piles of brick.

19. At the end of the row of children sat Mrs. Solon. She did not know much about keeping them quiet. (Use *who* and put a comma before it.)

20. The green taxi drew up alongside of us. On the back seat of it were three men in evening clothes. (Use *on the back seat of the taxi that,* etc.)

LESSON 118

Punctuation 13

Comma with *For*

Eighth-year pupils often use a sentence in which *for* joins two statements.

It can't be nine o'clock, *for the yard is full of boys.*

A comma is needed before *for,* just as it is before *but* or *and so.*

Do you begin to get an idea? A comma is needed in any sentence that is made up of two statements joined by a word like *but* or *and so* or *for.*

Of course no rules say that "we must always put a comma before *but* or *so* or *for.*" The rules say that *if two statements are joined by such words,* a comma must be used.

Sometimes *for* is a preposition and must not have a comma before it.

Roland and I went to the well *for a pail* of water that mother needed.

Of the twenty sentences on Sheet 13 there are fifteen that need a comma before *for.* The other five sentences need no comma at all. Insert the fifteen commas. Every time you put in a comma, explain to yourself why it is needed. Explain to yourself why commas are not needed in the other cases.

LESSON 119

Spelling 20

Review Spelling 10, page 106.

Remind yourself again of that important *ie* word *believe*. *Piece* has an *ie; apiece* must also have *ie*. The same *ie* is in *brief* and *chief*. Is your eye learning to see, and your hand to write, *ie?*

In *view* you have the same "*i* before *e*." Therefore the same *ie* must be in *review*.

Strangely enough (for the sound is very different) the same *ie* is in *friend*. If anyone in the class could put *believe* and *friend* and *review* in one short sentence, he would do a good piece of work.

Can you think of a word that has "r p r" in it? That is a very unusual combination of letters, yet it is found in a common word — *surprise*. Think of *sur* + *prise*, with two black **r**'s in it.

Have you been taught to spell *shoulder* with a *u?* If you put it with *boulder* and say "put your *shoulder* to the *boulder*," you can always remember it.

Or you could put *shoulder* with two other *ou* words, *double* and *trouble*. Or you could keep these two together and say "*double* the *trouble*."

See if you can remember *pleasant* all by itself, with two *a*'s in it.

EXERCISE

Write sentences for the following pairs of words: *describe* and *pleasant, believe* and *apiece, sentence* and *trouble, friend* and *whether, surprised* and *shoulder, women* and *quickest, brief* and *review, enemy* and *surprised*.

The Right Forms 17

I SWIM; SWAM; HAVE (HAD) SWUM

1. The dog swam back to the boat.
2. Has Bill swum across the lake?
3. No, he swam only a little way.
4. Has anybody ever swum across it?
5. A man swam it last summer.
6. He has swum out to the raft.
7. How quickly have you swum fifty yards?
8. The spaniel has swum for an hour at a time.
9. Who first swam the English Channel?
10. How many women have swum it?
11. He swam beside his horse.
12. A moose has swum across the river.
13. The muskrat swam into deeper water.
14. Large trout swam around in the pool.
15. How far has he swum on his back?
16. I think he has swum a mile.

LESSON 120

ORAL COMPOSITION 15

Proving by Observation

Prove two or more of the twenty statements on the next page by giving instances that you know about. Be sure that you have in mind exactly what it is that you are trying to prove. If you do not fully prove the point, your classmates are likely to tell you of your mistake. Are there any statements here that you know to be false?

1. Many very poor people are happy.
2. Hard work is often fun.
3. Cutworms eat through the stalks of corn and tomato plants.
4. Fish eat worms.
5. Cats destroy birds.
6. Driving a car on slippery pavements without chains is dangerous.
7. Squirrels eat corn.
8. It is a bad plan for a player to drink during a basketball game.
9. Warm air goes up.
10. Some tramps will work.
11. Seals are often very intelligent.
12. Some dogs can understand certain words.
13. Drying shoes by a hot fire ruins them.
14. Sunflowers turn in such a way that they look squarely at the sun all day.
15. It is possible to get rich in a small town.
16. Sawdust keeps ice from melting.
17. Salt makes ice melt faster.
18. Bumblebees make honey.
19. Asphalt becomes soft in hot weather.
20. A street car stops if the trolley jumps off the wire.

LESSON 121

Letters 15

Argument in a Letter

It often happens that we desire to make other people think as we think. Unless you are able to present your arguments well, you will not succeed

in bringing others to your opinion. Choose one of the following exercises, or, if you think of another problem for argument that interests you more, ask your teacher whether you may use it.

EXERCISE I

Suppose that your uncle, who has promised to give you a new bicycle some time, thinks that your old one is still good enough. Write a letter in which you try to convince him that a new bicycle would be a good investment. Present your best arguments in the effort to prove your case.

EXERCISE II

You have a sled which you wish to sell. Your friend likes the sled, but is undecided whether to buy it or a pair of skates. Write a letter in which you attempt to convince him that he should have the sled rather than the skates.

EXERCISE III

A merchant can give work to a boy or girl during the Christmas vacation. You want the place. The man is in doubt, for he fears that you are not quite old enough. In a letter try to convince him that you can do the work in a way that will please him. Be sure to observe the right forms of the business letter.

Photograph from Wide World Photos

AN AMERICAN IN EGYPT

LESSON 122

Written Composition 16. A Scene in Egypt

EXERCISE

The scene on page 204 is in Egypt. The great stone sphinx may be 5000 years old; the man on the camel is an American army officer. Here are many possibilities for an entertaining theme. For example: (1) Find out from the encyclopedia why sphinxes or pyramids were made. (2) In what ways is a camel a most remarkable and useful animal? (3) If the sphinx could think and speak, what might it say to a man from a new country on the other side of the world? You may use any similar idea that strikes your fancy.

LESSON 123

Grammar 36

Adverb Clauses Explained

Most* adverb clauses modify verbs.

1. I will stay *if you wish.*
2. You will be cold *unless you bundle up.*
3. Take this medicine *whenever the attacks come on.*
4. You must stay *wherever you are placed.*
5. He hesitated, *as he did not wish to disobey.*

In the first sentence *will stay* is modified by the *if* clause; in the second *will be* is modified by the

*Certain clauses of comparison modify adjectives and adverbs: It is *easier* than I thought. It is not *so* high as I feared. This is *as* far as I dare to go.

unless clause; in the third the clause tells when you must take; in the fourth the clause tells where you must stay; in the fifth the *as* clause gives the reason for hesitating.

Adverb clauses almost always begin with joining words — called conjunctions — like *if, unless, when, as.* Some conjunctions are made of two words.

1. The bird acted *as if* it had been wounded.
2. Open the window, *so that* we can have fresh air.

An adverb clause often comes first in the sentence.

1. *If you wish,* I will stay.
2. *Unless you bundle up,* you will be cold.
3. *Whenever the attacks come on,* take this medicine.
4. *Wherever you go,* Rover follows.
5. *Since he did not wish to disobey,* he hesitated.

These clauses modify the verbs that come after them. Notice that they are followed by commas.

EXERCISE

Each of these twenty-five sentences contains one adverb clause modifying a verb. Copy each clause and write after it the verb that it modifies. If an adverb clause comes first in a sentence, look ahead for the verb that it modifies.

1. When you are through with the paper, give it to me.
2. We found some mushrooms where nobody else had thought of looking.

3. While you sleep calmly in your berth, the engineer is straining every nerve in his body.

4. If you don't like the soup, why do you eat it every day?

5. As I turned on the light, I noticed a mouse scurrying into a corner.

6. Twenty-two million copies of *In His Steps* have been sold since the book was first published.

7. If you don't know his address, look in the directory.

8. Whenever she stops to look at the baby, she misses some of the notes.

9. You can see bits of paper wherever you look.

10. Unless I am very much mistaken, Malcolm has not been practicing faithfully.

11. Before I had time to rush to the door, the big drops were splashing in.

12. Though she looks perfectly fresh every day at five o'clock, she is really tired.

13. They don't come to America because they want to make America rich.

14. Mr. and Mrs. Vernon looked as if they were posing for their pictures.

15. We need a bigger range in the kitchen, so that we can cook all the things at once.

16. If I live to be a thousand years old, I shall never forget the expression on his face.

17. After Mr. Harte had passed coffee and salad and sandwiches for twenty minutes, he began to think about his own hunger.

18. The geyser quietly simmers and bubbles in that way till some more pressure has developed down below.

19. You must act as though you thought his stories were very funny.

20. Until Mrs. Beach heard this health lecture, she had never known anything about tuberculosis in milk.

21. After he had handed in his examination paper, he hurried home.

22. He went after he had been urged.

23. When she was seated, Laurie sat down.

24. If they don't come soon, we shall start.

25. If on the round-up an animal was passed by, the following year it would appear as an unbranded yearling, or "maverick."

LESSON 124

Grammar 37

Changing Little Sentences to Adverb Clauses

A pupil in the sixth grade has to make one little statement at a time:

1. It was snowing hard by half-past eight. Father was afraid to let me start for school.

When we understand adverb clauses, we can put both statements into one sentence.

2. Father was afraid to let me start for school *because it was snowing hard by half-past eight.*

Or, better still, we could put the clause first, with a comma after it:

3. *Since it was snowing hard by half-past eight,* Father was afraid to let me start for school.

Anyone who has not studied grammar usually makes two separate sentences to tell about the time of an action:

4. All the suitcases had to be passed out to the platform. Then the passengers were allowed to get off.

But you can now use a clause beginning with *when* or *before* or *until:*

5. When all the suitcases had been passed out to the platform, the passengers were allowed to get off.
6. Not until all the suitcases had been passed out to the platform, were the passengers allowed to get off.
7. Before the passengers were allowed to get off, all the suitcases had to be passed out to the platform.

Sentences 6 and 7 are the kind that an uneducated person never thinks of. Yet you will now find them easy to use. A few of them will help to make your compositions sound more like the work of an experienced writer.

EXERCISE

By using an adverb clause change each pair of sentences to one sentence. Some of the pairs are joined by *and* or *so* or *but*.

1. By this time we were getting frightened. Mother had promised to be there half an hour before.
2. A boxer watches his opponent's eyes. He can tell the movements that the opponent is going to make. (Begin with *if*.)

3. Your clothes don't look clean and well kept. You won't get a job. (Begin with *unless.*)

4. The hot-water faucet was leaking; so we called a plumber. (Begin with *as.*)

5. The old man was staring hard at me. He seemed to think he knew me. (Use *as if he thought.*)

6. The awning was faded and soiled. But it would do for a few days. (Begin with *although.*)

7. Everybody kept perfectly still. The band and the speakers were marching from the street to the pavilion. (Use *while.*)

8. A line may not form at the other window; so we had better stay in this line. (Begin with *until a line forms.*)

9. All the books on his shelves were dusty; so I supposed he had not been reading any of them. (Begin with *since.*)

10. Mr. Langford fanned himself with his hat for a while, and he gradually quieted down. (Begin with *after* and use *had fanned.*)

11. They were very anxious to reach Dover. There they could buy a new spare tire. (Use *where* and put a comma before it.)

12. The deck-hand had moved my steamer-chair closer to the stairway. Then he expected me to give him a tip. (Begin with *when.*)

13. The loud blare of the calliope on the merry-go-round wasn't pleasant to me, but I didn't want to offend him by refusing his invitation. (Begin with *though.*)

14. Take a little run around the block. You will feel fresher for the rest of the afternoon's work.

15. Father always put a drumstick on my plate. He thought I liked the dark, tough meat.

16. The salesman tried on eight or ten pairs of shoes. Finally I found one pair that seemed to fit. (Try *before.*)

17. The waitress brought Chris an extra large piece of blueberry pie. Then he felt that he was having a real meal.

18. The steel frame of a twenty-story building is going up across the street. The noise of the riveters is something dreadful.

19. You should have put the chains on. This new pavement is always dangerous in icy weather.

20. Martha had touched the cod-liver-oil bottle; so she had to wash her hands thoroughly.

LESSON 125

Punctuation 14

Comma After an Introductory Clause

You have been told to notice the commas after the adverb clauses that begin sentences.

1. When she turned the next leaf of the magazine, she gasped in astonishment.
2. If I let you go with me, will you promise never to tell?

Whenever you begin a sentence with an adverb clause, put a comma after the clause. A clause always contains a subject and a verb, like *she turned, I let.*

Now notice that the next two sentences begin with prepositions. There are no commas.

1. *During* the rest of the day Doane kept still.
2. *After* walking another five minutes I turned around.

In the next sentence *wishing* is the subject; there must not be a comma between this subject and its verb *will accomplish.*

Wishing for good luck will never accomplish much.

Punctuate the sentences on Sheet 14. Thirteen of them begin with clauses. Find the thirteen sentences and put in the commas. While you are studying, keep thinking, "I must put a comma after this sort of clause in my own writing."

LESSON 126

Spelling 21

It may be asking a good deal of you to expect you to put two *r*'s in *occurred.* But this is a word that you will be using frequently, and it will be easier if you learn the right spelling now. Put two *r*'s in *occurred,* two *r*'s in *occurring,* and two *r*'s in *occurrence.*

Another double-letter word of the same kind, a very common one, is *beginning.* Put two *n*'s between the two *i*'s. Make it a habit to double the *n* in *beginning.*

Perhaps you could also learn another hard word, *control,* ending with a single *l.* We have to write, with two *l*'s, *controlled, controlling.*

If you can learn these few forms now, you will be saved a great deal of extra work next year, and you will be glad all your life that you have the right habits.

EXERCISE

(*a*) Write sentences for the *ed* form of the following verbs, the final letter of which must be doubled, as in *occurred: rebel, refer, control, occur, compel, expel, omit, prefer, regret.*

(*b*) Write sentences for the *ing* form of *begin, occur, forget, control, omit, refer, expel.*

The Right Forms 18

I FALL

I FELL

I HAVE (HAD) FALLEN

1. The fullback fell on the ball.
2. Has someone fallen on the stairs?
3. I thought someone had fallen.
4. You might have fallen from the bridge.
5. The cat has fallen on its feet.
6. They had fallen through the ice.
7. Has he fallen off the dock?
8. He fell off twice today.
9. James had fallen into a big snowdrift.
10. Have you ever fallen out of a boat?
11. I fell out of one some years ago.
12. All the hickory leaves have fallen.
13. I fell over a log in the darkness.
14. The baby had fallen asleep.
15. Has she fallen off the horse?
16. No, the horse has fallen with her.

LESSON 127

Oral Composition 16

Proving by Authorities

There are many things which we are unable to prove by means of our own observation. When we try to find out the truth in such cases, we take the opinions of people who are experts in these matters. If you wanted advice about getting your pony shod, you would ask a man who knew about the shoeing of ponies. You would not be likely to take the advice of a barber or a plumber on such a point.

Suppose you wished to know whether song birds save us millions of dollars every year. As you could not possibly decide by what you have observed, you would be obliged to get the opinions of men who have studied the problem. A man who lives in Illinois knows a great deal about song birds; yet when he wanted to show that they save us a vast amount of money every year, even he found it necessary to get the opinions of experts. This is the way in which he proves his point.

The native birds of America are worth millions upon millions of dollars yearly in the service they give by destroying insect life and thereby protecting our grains and our fruit trees.

The loss to this country through the destructive work of insects has been variously estimated by students of the subject to be certainly more than $400,000,000, and

by some authorities to be as high as $800,000,000 a year. The codling moth and curculio apple pest cost us $12,000,000 a year in the reduced value of the apple crop and more than $8,000,000 a year in the cost of spraying the trees to keep them from destroying even more. The chinch bug reduces the value of our wheat crop about $20,000,000 a year, and the cotton-boll weevil cuts a good $20,000,000 a year out of the value of our cotton crop. These are only a few of the leading insect pests.

The records of the United States Biological Survey show that the green leaf-louse, a very destructive insect, multiplies at the rate of ten sextillion to the pair in one season. The potato bug, another expensive pest, does not reproduce so rapidly. One pair multiplies from 50,000,000 to 60,000,000 in one season. Authorities state that if unchecked, the natural increase of the gypsy moth would in eight years destroy the leaves of all the trees in this country.

Nature gave us birds as a natural combative force against the ravages of insects. Let me quote you a few figures gathered from the reports of the United States Government scientists.

"By far the most efficient aids to man in controlling the codling moth are the birds." — *Year Book of the U. S. Department of Agriculture.*

It has been shown that the codling moth does more damage to apples and pears than all other insects combined. Thirty-six species of birds attack this insect. In some localities the birds destroy from 66% to 85% of the larvae of these insects. More than fifty species of birds feed upon caterpillars, and thirty-six species live largely upon destructive plant lice.

Professor Edward Howe Forbush, State Ornithologist of Massachusetts, states that a single yellow-throated warbler will consume 10,000 tree lice in a day. A scarlet

tanager has been closely watched and seen to devour gypsy moths at the rate of thirty-five a minute for eighteen minutes at a time. Professor Forbush also reports seeing a pair of grosbeaks visit their nest 450 times in eleven hours, carrying to their young two or more larvae at a time.

One of the reports of the Biological Survey records finding sixty grasshoppers in the crop of one nighthawk and 500 mosquitoes in another; thirty cutworms in the crop of a blackbird; seventy canker-worms in the crop of a cedar bird. I myself at one time had the stomach of a female martin, which had been shot by a boy, carefully examined, and it contained nearly 2000 mosquitoes, a large number of house flies, May-rose and striped cucumber beetles, and several other kinds of insects. It is simply amazing, to one who has not made a close study of the subject, what a tremendous amount of good work in destroying insects is accomplished by our native birds.*

After we have read all this evidence from the best authorities, we are convinced that the statement made at the beginning is true.

EXERCISE

Give orally one of the following proofs based upon the opinions of people who know something about the subject you are discussing.

1. Prove that a certain boy is a good football or basketball player. Get the opinion of several persons who are good judges of athletes, and who know what this boy has done.

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*This material is quoted by permission from a pamphlet by Mr. Joseph H. Dodson, President of the American Audubon Association.

2. Prove, by the evidence of two or more people who know, that a certain physician or dentist (you need not mention his name) is very successful in his work.

3. Prove by good evidence that it pays for a boy or girl to finish high school.

4. Prove by the statements of authorities that some make of car is a very satisfactory one.

5. Prove by authorities that a certain carpenter, bricklayer, stonemason, or other workman does excellent and lasting work.

6. Prove by the judgment of experts the excellence of a baseball, tennis racket, carpet-sweeper, sewing machine, or typewriter of a certain make.

7. Prove in a similar manner that a certain merchant always treats his customers fairly and gives them the worth of their money.

LESSON 128

Letters 16. First Basketball Letter

EXERCISE

Three weeks before the opening of the basketball season you remember that your "Amateur" basketball is badly ripped in one of the seams. In a letter* to the H. D. Baker Sporting Goods Company, 420 South Wabash Avenue, Chicago, you ask advice as to getting your basketball repaired. You do not know whether you should send it to the factory, or how expensive the repairs may be. Think of the situation as a real one. Prepare the letter and the envelope.

* This letter is the first of a series which continues through Lessons 134, 143, and 149 (pages 226, 239, 246).

LESSON 129

Grammar 38

Noun Clauses Explained

A clause may be used as a noun.

1. *Where I could turn next* was a puzzle.
2. The fact is *that he may be joking.*

Who or what was a puzzle? "Where I could turn next" is the subject of *was.* The whole group of words is like one noun or pronoun, as if we should say, "The next turn was a puzzle." In the second sentence the whole clause, "That he may be joking," is a predicate nominative after *is.*

Study each noun clause in the next eight sentences. The first two clauses are subjects of the verbs; the third and fourth are predicate nominatives; the other four are objects (see Grammar 41, page 267).

1. What he says may be true.
2. That he has dirty finger-nails is a bad sign.
3. The puzzle is how he got in.
4. The question was whether I could afford it.
5. I must find out which is best.
6. Ask her who had the highest mark.
7. Tell me if it is true.
8. Do you know why we were late?

The words *where, that, whether, if,* and *why,* which begin a clause or join it to a *verb,* are called

"conjunctions" — that is, "joining words." You have noticed that some noun clauses are formed with the relative pronouns *what, who,* and *which.* Some noun clauses do not have any conjunction or pronoun at the beginning; clauses of this sort may be very short:

1. He promised *he would.*
2. We thought *you were.*
3. Do you think *they steal?*

A noun clause is usually* a subject or a predicate nominative or an object of a verb.

EXERCISE

Copy the noun clauses in the following sentences and indicate how each of them is used. There is one noun clause in each sentence.

1. How he does it is a mystery.
2. I wonder how he likes to beat carpets.
3. The question is whether she will come in the rain.
4. I think she will.
5. Show me what you got in the mail.
6. What I don't like about him is his conceit.
7. The fact is that I can't afford it.
8. He showed us where the car went over the bank.
9. Don't you know how it works?
10. You never can tell where she is looking.
11. Uncle said he would try to buy one at the counter in some restaurant.
12. Do you suppose we have been overheard?

* Sometimes it is the object of a preposition: "I am wondering about *what I can say.*" Sometimes it is in apposition: "The fear *that he might miss the train* worried me all day."

13. My idea is that there won't be enough cream to go around.
14. One common superstition is that you must never begin a journey on Friday.
15. Do you know which is the most direct road?
16. Ask him if he has locked the door.
17. Where MacGregor sits is the head of the table.
18. That is just what I am afraid of.
19. I fear you have eaten too much dessert.
20. Whatever she does is always done well.

LESSON 130

Grammar 39

Changing Little Sentences to Noun Clauses

It is often good style to put ideas into a pair of very short, strong statements:

1. He may be joking. That is a fact.

If those two sentences were in a paragraph of longer ones, they might sound better than if they were combined into one:

2. The fact is *that he may be joking.*

But the longer sentence, containing a noun clause, is better in a composition if it gives *variety.* Variety is what we want in our writing. The person who can make a noun clause once in a while, easily and naturally, is better off than if he never used such clauses. While you are doing the Exercise, think of putting this type of sentence into your own themes sometimes.

EXERCISE

Combine each pair of statements into one sentence by the use of a noun clause.

1. There is something wrong with this paint. I can prove it.
2. At the sight of my torn coat he grew uneasy. I couldn't tell why.
3. I want to know something. What was in his hand?
4. Lee hasn't been studying at night. That is the fact.
5. Maybe the guard at the other door knows. Let's find out.
6. I will explain it to them. The noise was made by the starting of the motor on the refrigerator.
7. Payne asked me a blunt question. Had I ever seen the man before that evening?
8. Parker has not bought a new tie since last February. I know that.
9. Just remember this fact. A recently vaccinated person is in no danger of smallpox.
10. Ned had it all arranged for us. The grocer would let us charge the provisions to Ned's account.
11. Now my idea is this. There ought to be one dessert for the few extravagant students.
12. Mr. Weber had already given a generous sum. That was his excuse for not subscribing.
13. One of the two girls had left the camera on the rock. I felt sure of it.
14. Mrs. Nelson is growing weaker every day. The nurse told me so.
15. Your sidewalk hasn't really been clean this winter. All your neighbors know it perfectly well.
16. Your teeth are really in a bad condition. I am afraid you don't realize that.

17. The blood takes on a load of oxygen in the lungs. I read this in the encyclopedia.

18. The poor fellow had never begged before. You could tell it by the uneasy look in his eyes.

19. I like a lot of excitement in a story. That is what I like. (Begin with *what I like.*)

20. They may not come then. I don't know. (Use a *when* clause.)

LESSON 131

Punctuation 15

Comma with *And*

Here is a short sentence that is complete. It can stand alone with a period after it.

Take a little walk.

Here is another complete sentence.

Then you will feel better.

If we wish to use these in a composition, we must write them as two separate sentences. To use a comma and a small *t* for *then* would be a "sentence-error" — the worst fault in writing.

But we may make them into one sentence by hitching them together with *and.*

Take a little walk, *and* then you will feel better.

Any sentence of this kind, made with *but* or *so* or *for* or *and,* is called "compound." The little words that join the two statements are called "con-

junctions." They have power to turn two sentences into one. Unless you use a conjunction, you do not have one sentence. The conjunction is necessary.

Before this conjunction you must put a comma. That ought not to be hard to learn. Yet it is not quite so easy as it seems. Read the next sentence and see if you can tell why there is no comma in it.

I opened the door softly and tiptoed across the room.

What does *and* connect? It simply joins the two verbs, *opened* and *tiptoed*. *I* is the subject of both verbs. There must not be any comma.

The twenty sentences on Sheet 15 are an exercise in deciding whether to use a comma with *and*. If *and* simply joins two verbs, there is no need of a comma. But if *and* joins another statement — another subject and its verb — there must be a comma. Study these two pairs of sentences before you try to do the exercise.

1. Webb was very much excited and ripped the letter open at once.
2. Webb was very much excited, and *we* wondered why.

1. She came rushing out and almost collided with Dick.
2. She came rushing out, and then suddenly *she* stood stock still.

Half of the sentences on Sheet 15 need a comma; half of them should not have any comma. Decide about each and be prepared to give your reason.

LESSON 132

Spelling 22

You have had a lesson in getting rid of *e* — striking it off a verb before adding *ing*. You have had two lessons in getting rid of *y* at the end of a verb like *cry* and *try*. First you knock off the *y*, and then you add *ies* and *ied*, to form *cries* and *cried*, *tries* and *tried*, *carries* and *carried*.

You must in the same way get rid of the *y* of adjectives like *busy* or *easy* or *heavy* or *happy* before you add an ending. And you must put in an *i*. If you then add *er*, you will have:

busier easier heavier luckier happier

If you add *est*, you will have, putting in the *i*:

busiest easiest heaviest luckiest happiest

If you add an *ly*, you will have, by inserting the *i*:

busily easily heavily luckily happily

Exactly the same change must come before *ness*:

business easiness heaviness luckiness happiness

Now comes an important warning. You have not been told that "*y* must always be changed to *i*." You have seen that in each adjective there is a consonant before the *y* — that is, *s*, *v*, *k*, *p*. You change only when there is a consonant before *y*.

Next comes another old, familiar statement. One word in this lesson is much more important than any other — *business*. Some in the class have al-

ready formed a wrong habit of writing this common and necessary word. They will have a hard struggle to overcome the habit. Unless they think of *i n e s s,* and write the word in sentences for practice, they will never learn to spell *bus i ness.*

There are three others that you ought to make sure of in this lesson. Carefully and slowly—by changing *y* to *i*—add *ly* to *lucky* and see what you get. Write down the adjective *lonely,* with an *e* in it; carefully change *y* to *i* and add *ness:* then once more write out, with the *e* and the *i, l o n e l i n e s s.* Knock the *y* away from *happy;* then add *i* and *ness.*

Now, in review, knock the *y* away from *busy* and add *i* and *ness*—*bus i ness.*

EXERCISE

(*a*) Write sentences for the *er* form of *busy, lonely, happy, heavy.* (*b*) Write sentences for the *est* form of *lucky, easy, lovely, busy.* (*c*) Write sentences for the *ness* nouns that are made from *happy, lonely, heavy, busy.* (*d*) Tell how you make the *er* form of *busy.* Tell how you make the *est* form of *busy.* Tell how you make the *ness* noun from *busy.*

The Right Forms 19

HE ISN'T HERE; THEY AREN'T HERE

1. Isn't she ready to start?
2. She isn't quite ready.
3. Why aren't they coming?
4. They aren't able to come.
5. Which member of the class isn't present?

6. Jane isn't present.
7. How many of you aren't going?
8. He and I aren't going.
9. The twins aren't in the house.
10. Isn't Betty in the kitchen?
11. I'm sure she isn't there.
12. Why aren't they studying?
13. Isn't he tired of playing?
14. They aren't listening to the radio.
15. Why aren't you hungry?

LESSON 133

Oral Composition 17

Deciding About the Camp

Suppose that the class intends to camp for a week at a certain lake or river. Half the pupils are in favor of living in tents, while the others think that it would be best to occupy two cottages that stand near the shore. Let each party elect one or more persons to argue the case. Judges can decide on the argument, or a decision can be reached by vote, after the speakers finish.

LESSON 134

Letters 17

Second Basketball Letter

You receive this letter from the Baker Company in reply to the one you wrote in Lesson 128. Notice carefully its form and what the writer says:

THE H. D. BAKER SPORTING GOODS COMPANY
420 South Wabash Avenue
Chicago, Illinois

November 15, 1931

Mr. Charles F. Wallace
Dixon, Illinois

Dear Sir:

We note that you have one of our "Amateur" basketballs, which has ripped. If this ball is the Model 1930 "Amateur," you cannot have used it a year, as this model was not put on the market until December 15 of last year. You may be aware that we guarantee this basketball against ripping during the first year of ordinary use. Of course, if you have the earlier model "Amateur," it will be necessary for us to make a reasonable charge for repairs of this character.

Inclosed you will find a label to be used in shipping the basketball to our address. We suggest that you ship by parcel post. You may be assured that we shall endeavor to serve you as promptly as possible after the arrival of your shipment.

Yours very truly,

The H. D. Baker Sporting Goods Co.

Henry A. Wood

HAW-BLP Service Manager

Your basketball is of the older model. Accordingly, you realize that you will be obliged to pay for having it repaired. You send it to the firm by parcel post, with the bladder inside it. Write a letter in which you inform the company of your action, telling them to give you their prices on making the necessary repairs, and supplying a new bladder if they find it impossible to make the old one fit for service. Use your own name and address in place of that used in the letter above.

LESSON 135

Grammar 40

Making Sentences with All Kinds of Clauses

In Book One you had a lesson about groups of words that contained a verb, but that could not stand alone as sentences. These were called "zero groups." Now you have made a study of them and know that they are clauses, which are used like adjectives or adverbs or nouns. They usually contain some word which shows that they are merely clauses, called in Book One a "paralyzing word."

I. Adjective clauses are made with *who, which,* or *that,* called "relative pronouns." A group of words clustered about a relative pronoun cannot be a sentence, but merely modifies some noun or pronoun.

II. Adverb clauses are introduced by such conjunctions as *if, when, where, while, though, because, after, before,* etc. Such a group of words is not a sentence, but is a mere modifier of a verb.

III. Noun clauses usually begin with words like *that, whether, why, what.* They are not sentences.

Any pupil who has studied six long lessons on clauses ought to know all the rest of his life that *a clause cannot stand alone as a sentence.* If you write a clause as an independent sentence, you are guilty of the "half-sentence fault." A good name for it would be "zero blunder."

Sometimes two clauses are written together:

1. *unless* you know the one *who* wrote it

Such a combination is just as weak and "zeroish" as one clause would be. No combination of three or four clauses can be a sentence:

2. *who* had promised us *that* he would blow a whistle *if* he was ready to start *before* we came down

EXERCISE I

Examine each group of words in this exercise and decide whether it is a correct sentence or a mere clause. If any group is a mere clause or cluster of clauses, add some words that will change it into a sentence. (If you were changing group 1 above, you could add before *unless,* "We can't print the poem.") If any group is a sentence, write "Correct" after its number. Five of the groups are correct.

1. What he says makes no difference to me.
2. Which was exactly what the officer had told us at the other crossroads.
3. Because he never dreamed that we could reach Shelbyville so early.

4. That the blue coloring from the cloth doll had run all over the child's smock.

5. Until at last we had to give up the search.

6. Who had never in his life been any farther west than the Connecticut River.

7. After that she had no more fear.

8. Before the long hand reaches the ten-minute mark.

9. Although he may think we are just fooling.

10. While the raisins in her cup-cakes never show.

11. Just as if she had never heard how hard it is for an inexperienced workman to find a job.

12. How he found out is too much for me.

13. Unless there is a smaller wrench in the tool chest.

14. Which was a very strange way of finding out what mosquitos like to eat.

15. That she sat still while I washed the dishes.

16. Where did you put it?

17. When there isn't one chance in a million that you can win a prize by buying lottery tickets for ten years.

18. Unless you spray the leaves they will die.

19. Which had somehow got wedged in between the back of the drawer and the lever that locks the drawers.

20. Why she was never willing to have her boys wear a blue tie or a double-breasted coat.

EXERCISE II

You have now learned how phrases and clauses and adverbs and direct quotations can be used to free sentences from tiresome monotony. Read the two columns that follow. (The story was told by a pupil of your age.) What is the trouble with the sentences in the left-hand column? Describe each change that has made the sentences in the right-hand column less childish and more interesting.

Judith Allen had invited the entire eighth grade to a Saturday afternoon party. It was half-past three. The marshmallow race was at the most exciting point. Four boys were chewing furiously. One of them would grab the marshmallow in his mouth at any minute.

Tim Richards stood at the window. All the rest were intent on the contest. Tim had dropped his marshmallow accidentally early in the game. He shouted suddenly. He said the principal's house was burning. The front door slammed a second later.

The marshmallow race was forgotten. Everyone rushed to the window. Fred Weeks said that there certainly was a blaze over Mr. Benson's house. He said to call the fire department.

Half a dozen boys and girls rushed to the telephone. Four of them hunted for the number. Two of them called into the mouthpiece that there was a fire.

Tim reached Mr. Benson's house. He rushed up

Judith Allen had invited the entire eighth grade to a Saturday afternoon party. At half-past three the marshmallow race was at the most exciting point. Four boys were chewing so furiously that at any moment one of them would grab the marshmallow in his mouth.

While all the rest were intent on the contest, Tim Richards stood by the window. Early in the game he had accidentally dropped his marshmallow. Suddenly he yelled, "Fire! Fire! The principal's house is burning!" A second later the front door slammed.

Everyone forgot the marshmallow race and rushed to the window. "There certainly is a blaze above Mr. Benson's house!" shouted Fred Weeks. "Call the fire department!"

Half a dozen boys and girls rushed to the telephone. While four of them were hunting for the number, two shouted, "Fire! Fire!" into the mouthpiece.

In the meantime Tim had reached Mr. Benson's house.

the steps quickly, and he called the principal. The principal came to the door. Tim asked Mr. Benson if he knew that his house was on fire. He said that they saw it from Judith Allen's house. Tim was breathless.

Mr. Benson smiled. He said that the chimney was burning out. He said that he had put a basketful of papers into the furnace. He said that there was absolutely no danger. The roof was asbestos.

Tim went back to the party. All the others were on the porch. They laughed at the returned hero. The hero laughed also. The fire engine shrieked down the street.

Quickly he rushed up the steps and called the principal, who came hurrying to the door.

"Oh, Mr. Benson, did you know that your house is on fire? We saw it from Judith Allen's house." Tim was breathless.

Mr. Benson smiled. "The chimney is burning out, Tim. I just put a basketful of papers into the furnace. There is absolutely no danger, because the roof is asbestos."

When Tim got back to the party, the others were on the porch. How they laughed at the returned hero! The hero laughed also.

Down the street shrieked the fire engine.

LESSON 136

Punctuation 16. Undivided Quotations

A direct quotation should be surrounded by quotation marks and separated from the rest of the sentence by a comma. 1. The man yelled frantically, "Don't move an inch!" 2. "Please come here," she said in a coaxing voice. You see in number 1 that a quotation begins with a capital. You see in number 2 that the word after a quotation begins with a small letter.

Now look at a quotation that asks a question and one that exclaims: 1. "May I go?" she pleaded. 2. "I hate it!" he growled. With a question mark or an exclamation mark no comma is used.

Punctuate each of the quotations on Sheet 16, putting in the capital letters, the quotation marks, the comma (if one is needed), and any period or question mark or exclamation mark that is needed.

LESSON 137

Spelling 23

You have studied some adjectives in *al — real, final, natural, general, usual.* Our language has hundreds of *al* adjectives. One of them is *principal,* as in "the *principal* reason," "the *principal* men." The principal teacher of a school is called "the *principal,*" for short.

Put together in your mind the two *a* verbs, *accept* and *affect.* Keep them together; make each one teach the other. *Accept* means "to take to yourself"; we *accept* a present or *accept* an invitation. *Affect* means "to act on"; a gloomy day *affects* us, or we are *affected* by the sunshine. Learn: "He was deeply *affected* when he *accepted* the present."

Learn an adjective that comes from *affect — affectionate.* The *e* is kept if we put *ly* on, *affectionately.* The same is true of *immediate* and *immediately.* Can you make a sentence in which you put together *immediately* and *affectionately?*

The noun *weather* belongs in an *a* lesson. Think of the *a*'s in "The damp weather affects him."

Arrange and *arrangement* are *a* words. Think of "The arrangement affects him."

At the end of this lesson, all by itself, comes a common word made up of three letters and a period—the abbreviation of the Latin words *et cetera.* Everybody knows the three letters, but many people do not know the order of the letters. First comes an *e,* then a *t,* then a *c,* then a period—*e t c.* We call *etc.* "and so forth."

EXERCISE

For each of the following words write one or two sentences that explain what you ought to remember about the spelling or the meaning of the word. Don't try to say what this lesson says, but tell what is most important to you: *affect, affectionately, principal, arrangement, etc., accept, immediately, weather, finally.*

LESSON 138

Spelling 24

Review Spelling 13, page 142.

EXERCISE

Write sentences not less than five words long for the *ed* form of the following verbs: *stop, slam, beg, pet, hop, stop, plan, hum, pin, blot, sag, stop.*

LESSON 139

Spelling 25

Review Spelling 14, page 155. (You need not review Spelling 1.) There are a great many adjec-

tives that end in *ful,* with only one *l: wonderful, awful, careful.* If the teacher should have you write in class some sentences that contain "ful" adjectives, use only one *l.*

Can you spell *forty* with an *or?* It is not so easy as you think.

Probably you can spell *trying* and *crying,* because the *ing* is simply put on to *try* and *cry.* There are three other verbs that end in the same way, with *ying: tie, tying; lie, lying; die, dying.* Some pupils don't even know that there is such a form as *lying;* they cannot say that the snow is *lying* on the ground or that a package is *lying* on the counter.

EXERCISE

(*a*) Write sentences not less than five words long for the *ing* form of the following verbs: *cry, die, lie, try, tie.*

(*b*) Write sentences for the following pairs of words: *careful* and *skilful, forty* and *useful, successful* and *tying, fearful* and *dying.*

LESSON 140

Dictionary 8. Abbreviations

This note appears in a well-known dictionary.

ad'mir-al (ad'mĭ-răl), *n.* [OF. *amiral,* ultimately from Ar. *amir-al-bahr,* commander of the sea.] 1. The commander-in-chief of a navy. 2. Naval officer of the highest rank.

Many pupils who understand the marks of pronunciation and definitions in this note miss some

other interesting things. The small *n.* means *noun,* of course. But what is "OF."? What is "Ar."? If you should turn to the introductory part of the dictionary from which the note was taken, you would discover an alphabetical list of the abbreviations used in the book. There you would learn that OF. means Old French and that Ar. is the abbreviation used for Arabic. You see that the word *admiral* came into Old French from the Arabic, and into English from French. You must know something about such symbols and abbreviations if you are to profit by the extremely interesting things which a dictionary tells us about words.

EXERCISE

Look up and copy the meanings of the following abbreviations.

1. fig.	6. Norw.	11. OD.	16. conj.
2. M. E.	7. Russ.	12. Ir.	17. neut.
3. A. S.	8. theol.	13. esp.	18. colloq.
4. Sw.	9. cf.	14. Teut.	19. gram.
5. N. L.	10. a.	15. MHG	20. myth.

LESSON 141

Written Composition 17

A View from a Window

In the following paragraph Washington Irving describes the view from a window in an old-fashioned English country mansion. Notice how the eye

seems to move from the house to the distant landscape, and then back again for a closer look at the objects near at hand. What time of day is it? What season of the year is it?

The window of my chamber looked out upon what in summer would have been a beautiful landscape. There was a sloping lawn, a fine stream winding at the foot of it, and a tract of park beyond, with noble clumps of trees and herds of deer. At a distance was a neat hamlet, with the smoke from the cottage chimneys hanging over it, and a church with its dark spire in strong relief against the clear, cold sky. The house was surrounded with evergreens, according to the English custom, which would have given almost an appearance of summer, but the morning was extremely frosty; the light vapor of the preceding evening had been precipitated by the cold, and covered all the trees and every blade of grass with its fine crystallizations. The rays of a bright morning sun had a dazzling effect among the glittering foliage. A robin, perched upon the top of a mountain ash that hung its clusters of red berries just before my window, was basking himself in the sunshine and piping a few querulous notes; and a peacock was displaying all the glories of his train, and strutting with the pride and gravity of a Spanish grandee on the terrace walk below.

EXERCISE

Write a description of a view from a window. Show plainly the season and the time of day. Lead the eye about your picture in an orderly way Bring in touches of color and movement.

LESSON 142

Written Composition 18

A Moving Picture

Robert Louis Stevenson has given us in a very few words a description of a marching Highland regiment. Look and listen as it passes.

How I admire the superb gait with which a regiment of tall Highlanders moves behind its music, solemn and inevitable. Who that has seen it can forget the drum-major pacing in front, the drummers' tiger-skins, the pipers' swinging plaids, and the strange, elastic rhythm of the whole regiment footing in time — and the bang of the drum, when the brasses cease, and the shrill pipes take up the story in their place?

EXERCISE

Write one paragraph describing one of the following moving pictures. If you can think of a scene not in the list, some time when you had a thrill as you looked at a crowd, that will be better still.

Get in some color and some sound if you can, but the most important thing is *action.* If you are to make a reader feel the *action,* you must not tell a story leading up to the scene, but must begin at once, as Stevenson does. Make the reader hear and see what you heard and saw at just that moment.

1. A football team coming on the field
2. A troop of Boy Scouts starting on a hike
3. A troop of mounted police

4. A herd of prize cattle driven through the street
5. A portion of a Memorial Day ceremony
6. The first band of a circus parade
7. A cadet company passing in review
8. The passing of a fire engine
9. The finish of a race
10. An airplane leaving the ground

LESSON 143

Letters 18

Third Basketball Letter

The Baker Company writes you the following letter, dated November 17.

We have received your basketball and your letter of November 15. Upon examination we find that we can repair the seam for you at a cost of fifty cents. As to the bladder, we must tell you that in our best judgment the rubber is so lifeless that it will be little use to patch it. You will undoubtedly be better satisfied if you permit us to supply a new one. The price of the best grade of bladder, which is the only grade we recommend as really satisfactory, is ninety cents.

If the course of action we recommend is satisfactory to you, kindly advise us to that effect, inclosing your check for $1.60, which includes twenty cents for postage. We shall then give the matter our immediate attention, making the return shipment at the earliest possible date.

EXERCISE

Advise the firm that you wish them to make the necessary repairs and to supply a new bladder. Mention the date of their most recent letter. Tell them that you are very anxious to have the basketball again within two weeks from the date of your letter. Prepare the letter and the envelope. Fill out a check for the necessary amount, and inclose it.

LESSON 144

Punctuation 17

Divided Quotations of One Sentence

Suppose that a teacher asked a class, "Do you think there should be a comma in number nine?" You could write the sentence this way:

"Do you think," asked the teacher, "that there should be a comma in number nine?"

There are two pairs of quotation marks and two commas. Notice that the second part of the quotation begins with a small letter.

Each of the first ten sentences on Sheet 17 contains one quoted sentence that is broken apart by such words as *asked the teacher, said he, shouted Allie, thought Nathan.* Punctuate each sentence, putting in the capitals, the two pairs of quotation marks, the two commas, and the period or question mark at the end.

Sentences 11-20 on Sheet 17 are a mixed lot: some have no direct quotation; some have an undivided quotation; some have a divided quotation of one sentence.

Punctuate the twenty sentences.

LESSON 145

Spelling 26

Review Spelling 16, page 162.

EXERCISE

Write sentences for the *ed* form of the following pairs of verbs: *hum* and *stop, sag* and *drag, plan* and *beg, stir* and *hop, flop* and *pop, dip* and *stop, whir* and *jar, rip* and *hem.*

LESSON 146

Spelling 27

Review Spelling 17, page 166. (You need not review Spelling 6.)

EXERCISE

Write sentences for the following pairs of words: the *ied* forms of *study* and *copy, angel* and the *ied* form of *carry,* the *ied* forms of *hurry* and *supply, o'clock* and the *ied* form of *reply, nickel* and the *ied* form of *try,* the *ied* forms of *cry* and *deny, level* and *angel.*

LESSON 147

Oral Composition 18

A Debate

The question, *Resolved, that squirrels should be protected by law in our town,* has two sides and can be debated. A question that has only one side is not a good question for a debate. No one of you would try to debate the question: *Resolved, that the sale of cigarettes to persons under sixteen should be forbidden by law.* That question has already been settled by the good sense of our people and our lawmakers. No American would care to debate the question: *Resolved, that America is a better place to live than the Sahara Desert.* There is not a particle of doubt about the matter.

But the question of the protection of squirrels has two sides, for even naturalists have different opinions about it. If you are in doubt on this point, read the selections that follow, and think about them. Are they the statements of persons who should know what they are talking about? If they are, then we must call them "good evidence."

Dallas Lore Sharp, the naturalist, said, speaking of the red squirrel, or chickaree:

> Oh, he is the smallest whirlwind, the tiniest tempest, the biggest little somebody in all the knot-holes of the woods. He spills over with loud talk and conceit. But I like him, for all of that. And he likes me. He is interested in me every time he sees me. A gossiping gadabout, a busybody, a tiresome little scold, a robber of

birds' nests (so I am told); a fighter, a nuisance (when he makes a nest in my cellar, as he did last winter), a thief, a — what more shall I say? Just this: that, in spite of all his faults, I like chickaree, and I don't want him put in jail or hanged—not unless he really does eat young birds and suck eggs.

They say he does. Did you ever see him? Now I have seen old birds flying at him as if afraid he might come near their nests, or as if he had robbed them before; but there are six or ten red squirrels in my yard, and I have never caught one killing young birds. You must watch him yourself; and when you see him do it (not *hear* him, nor hear about him), when you *see* him robbing a nest, make him into pot-pie right off. Then write me a letter telling me all about what you saw him do.*

The President of the American Audubon Association has said:

In some country places the squirrels are a menace to our native birds. In Evanston, for a number of years, there was a penalty attached to the killing of squirrels. We learned, however, to our sorrow, that the squirrels were destroying our birds' nests, and were causing song birds to leave us. I caused this law protecting the squirrels to be repealed, and we soon noticed the increase in the number of our song birds. We know that the birds are worth more than the squirrels.

In *Farmers' Bulletin 609* issued by our Department of Agriculture, we find the opinion of another expert, who is discussing the care of bird houses.

* Copyright, the Century Company, from *Beyond the Pasture Bars.*

Squirrels give more or less trouble by gnawing houses, eating eggs, and killing nestlings. Red squirrels, in particular, have a bad reputation in this respect, and many experimenters keep their grounds free from them. Some regard flying squirrels as but little better than red ones. Even gray and fox squirrels are occasionally troublesome. It is not necessary, however, that bird lovers should wage indiscriminate warfare against all squirrels. It is far better to adopt the rule never to kill a squirrel unless there is reason to believe that it has acquired the habit of eating eggs or young birds; the result will probably be that not more than one red squirrel in fifty nor more than one gray squirrel in a hundred will have to be killed. Where squirrels are numerous, they give more or less trouble by gnawing and disfiguring houses. This damage may be prevented, however, by covering the parts about the entrance with tin or zinc.

It will be a good plan to begin preparations for the debate about a week before it is to be held, for then the class will have plenty of time to think about both sides of the subject and to find and consider evidence. First study the bits of evidence in this lesson.

When we get ready for our debate, we must try to get as much good evidence as we can. We must study both sides of the question, for we need to be able to answer the arguments of our opponents. We can talk with people about the question; also, we may be able to find some information in books that have been written by naturalists and bird-lovers. We may be able to do some observing for ourselves, besides.

We may divide up the class by putting the odd numbers on one side and the even numbers on the other. Or, if the numbers happen to be equal, girls may debate against boys. When the divisions are made, a good way to proceed is as follows. After evidence has been collected, both "sides" meet separately, and each appoints a chairman. Then the question is talked over in these meetings, and each "side," directed by its chairman, elects a team of three or four debaters. The members of the team divide the points of the question among them and arrange for one of their number to give the "rebuttal" or answer the arguments of the opposing team. The members of the class who are not on one of the teams will collect evidence and give as much help as possible to the representatives they have elected to battle for them.

When the debate is given, pupils from an upper class may be invited to act as judges.

LESSON 148

Dictionary 9

Some Interesting Words

Look up the following words in an unabridged dictionary such as *The Century Dictionary,* the *Standard Dictionary,* or *Webster's New International Dictionary.* Make notes on all the information you can find about the derivation and history of each word. Be prepared to recite from your

notes or to place on the board what you have learned about any word.

1. hammock
2. bridegroom
3. squirrel
4. rival
5. bedlam
6. potato
7. henchman
8. cavalry
9. dandelion
10. robust
11. cereal
12. poetry

LESSON 149

Letters 19

Fourth Basketball Letter

You receive the following letter from the Baker Company, dated November 23.

We have received your letter of November 19, stating that you wish us to repair your "Amateur" basketball and to furnish a new bladder. The ball has been sent to our repair department, and prompt attention will be given to the work. It is scarcely possible for us to get your shipment ready at an earlier date than December 7, by reason of the large amount of repair work that is just now coming in. However, you may be assured that we shall do our best to serve you as promptly as possible under present conditions.

EXERCISE

Write an answer, urging that your work be hastened as much as possible, and asking that a catalog of athletic goods be sent you.

LESSON 150*

Punctuation 18

A Period with Divided Quotations

Look at the period between these two sentences:

Go away. Don't bother me.

You know that each of those sentences is complete, for each gives a command and can stand alone. You can see the need of the period.

Suppose you wanted to say in a theme that a storekeeper had spoken these two sentences. When you put quotation marks around them, they are still two sentences.

"Go away," said the storekeeper. "Don't bother me."

That is all there is to it.

See whether you can do a bit of this "very hard" work. Rewrite the three following sentences, using the two pairs of quotation marks, the comma, and THE PERIOD after the *said* words — just as in the two sentences that the storekeeper spoke.

1. that's queer said Frank I thought it was all gone
2. hurry up shouted the guide there's no time to lose
3. don't argue he replied just listen to me

* To the Teacher: This lesson and Lesson 154 are rather advanced for most eighth-year classes. They are intended only for schools that feel the need of them.

Of course the first of the two sentences of a quotation might be a question.

"Where are you?" called Ethel. "I can't see you."

Does it seem very easy? It is not so easy as you may think. For in the exercise that follows, some of the quotations are of two sentences, and some are of one. You must decide in each case whether there is one sentence or two. Below is a sample of the work you have to do.

1. come here said the janitor I need help
2. come here said Truman and hold the bar

Did the janitor speak one sentence or two? He first gave a command, and then made the statement that he needed help. He spoke two sentences. There must be a period between them. But Truman simply spoke two verbs and joined them by *and*. Since there is only one sentence, there must be only a comma and a small letter after *Truman*.

On Sheet 18 are twenty quotations; ten of them contain two sentences and should be written with a period and a capital after the words like *said Frank*. But ten of them contain only one sentence; these should be written with a comma and a small letter, like the quotations of Punctuation 17.

Here is the clue: If you take out the *said* words, have you one sentence, or two sentences? Why is that much harder than the other work you have done in separating groups of words into two sentences?

Put the question mark after any question.

LESSON 151

Spelling 28

Review Spelling 18, page 174.

There are some very common words that have an *e* before *ly* or *ty*. One is often used in signing a letter, *s i n c e r e l y*. Another is *s u r e l y*. "*Surely* he writes *sincerely*." Another pair is *lonely* and *lovely*. "It is *lovely* in this *lonely* spot."

Nowadays "safety first" is a great motto. The *safety* has an *e* in it. So has *entirely*. "Surely it is entirely right to think of safety first."

Do you remember a word that ends in *ite?* It is *de* + *fi* + *nite* — *definite*. The last *i* is the hard letter. The *e* is kept in *definitely*. "Surely you know definitely."

EXERCISE

Write sentences for the following pairs of words: *sincerely* and *believe, surely* and *definitely, relief* and *field, lonely* and *interested, piece* and *fierce, lovely* and *entirely, safety* and *benefit, relieve* and *answer, definitely* and *safety*.

LESSON 152

Spelling 29

Review Spelling 19, page 188. (You need not review Spelling 9.)

You have learned some queer, unusual ways of making the past tense of verbs — such as *tried, paid, stopped*. Remember that those forms are

peculiar. Though the verbs are common and important, there are not many others like them.

Unless you know some such definite rule, always add *ed* to a verb — thus: *open, opened; offer, offered; suffer, suffered; burn, burned; jump, jumped.*

Most verbs that end in *y* should have the regular ending *ed,* without any change: *stay, stayed; play, played; stray, strayed; delay, delayed; employ, employed; destroy, destroyed.*

Of course if a verb ends in *e,* you add only *d; hoped, moved, dared, used.* Keep *used* in mind. We often put *to* after it, as in "I *used to* go."

Can you think of an adjective that ends in *et?* It sounds like "kwiet," and is spelled *q u i e t.* "He has to *diet* and keep *quiet.*"

Did you ever see *t h l* together in a word? Very few English words have the combination. It is hard to pronounce. But you could say *pathless* without any trouble. One very common *thl* word is *athletics,* from *athlete.* Learn this *thl* word.

With the *thl* word put a couple of *cl* words, *article* and *particle.* Learn: "The *article* on *athletics* hadn't a *particle* of sense."

There should always be two *d*'s in *address.* Think of *ad* + *dress.*

EXERCISE

Write sentences for the following pairs of words: *opened* and *destroyed, I'm* and *athletics, probably* and *hoped, offered* and *quiet, article* and *particle, I've* and *since, played* and *stayed, I'd* and *address, probably* and *used to be, suffered* and *delayed.*

The Right Forms 20

I SPRING

I SPRANG

I HAVE (HAD) SPRUNG

1. The dog sprang at me.
2. He sprang out of bed at once.
3. The wolf has sprung from the bushes.
4. A leopard had sprung upon a calf.
5. Joe sprang up from the bench.
6. The boys had sprung into the water.
7. We both sprang into the room.
8. He sprang to the window.
9. I had sprung to the door.
10. The squirrel sprang from the nest.
11. The cat has sprung upon a mouse.
12. A wild animal might have sprung upon you.
13. The cowboy sprang into the saddle.
14. His horse had sprung violently to one side.
15. A fox sprang out of the high grass.
16. He has sprung upon a fat goose.

LESSON 153

WRITTEN COMPOSITION 19

A Curious Experiment

When this book was being written, a certain man said that eighth-year pupils could not understand a paragraph in which Stevenson tells about the

odors of the sea and the odors of the forest. He believed that the words were too hard for young people to understand, and that the description would, as he put it, "go clear over their heads." Maybe you will like to try the passage and see just how much of it you can get. How high over *your* head does it go? How many of those hard words are too much for *you?*

Surely of all smells in the world, the smell of many trees is the sweetest and most fortifying. The sea has a rude, pistoling sort of odor, that takes you in the nostrils like snuff, and carries with it a fine sentiment of open water and tall ships, but the smell of a forest, which comes nearest to this in tonic quality, surpasses it in many degrees by the quality of softness. Again, the smell of the sea has little variety, but the smell of the forest is infinitely changeful; it varies with the hour of the day, not in strength merely, but in character; and the different sorts of trees, as you go from one zone of the wood to another, seem to live among different kinds of atmosphere. Usually the resin of the fir predominates. But some woods are more coquettish in their habits; and the breath of the forest of Mormal, as it came aboard upon us that showery afternoon, was perfumed with nothing less delicate than sweetbrier.

EXERCISE

This is a different sort of assignment from any that you have had. Try your best, even though you are afraid you may not do very well. Remember some odors which in your memory connect themselves with one of the places mentioned on page 254,

AT THE AMUSEMENT PARK

Photograph by Ewing Galloway, N. Y.

or another which you like better. Write a short description in which you try to put your memory into words. Make your reader *feel* as you do.

1. The back door of a farmhouse at five-thirty A.M.
2. The river bank in August
3. An evening early in May
4. The greenhouse
5. An outdoor spot on an October afternoon
6. The printing office
7. At the amusement park
8. A blacksmith shop
9. At the merry-go-round
10. Just before the rain

LESSON 154

Punctuation 19

Commas with Participle Groups

Pupils often use expressions like "seizing a chair," "thinking you were not at home." Since *seizing* and *thinking* are called "participles," a convenient name for the expressions is "participle groups." Sometimes commas are needed with them.

This is not saying that "you must always put commas around participle groups." In the majority of cases no commas are needed. How can we tell? In this lesson we shall see some common examples and learn to use the commas in easy sentences.

1. If the participle group comes first in the sentence, use a comma.

Coming home late one night, *he* saw the cat again.

2. If the group comes far after the word it modifies, use a comma.

He was careless as usual, *having learned* nothing from the drill.

3. If the group, coming directly after the word it modifies, sounds like an explanation of why or when or how somebody did something, use two commas.

1. Their right tackle, *misunderstanding* the signal, spoiled the play.
2. Then Jones, *stumbling* along in the dark, happened to hit it.

Those two participles mean "because he misunderstood," "while he was stumbling."

We have been speaking about participles, which always belong with some noun or pronoun, and are a kind of adjective. Of course a noun-like word or group of words that ends in *ing* would not be separated by a comma.

Looking through every volume of the big encyclopedia *is* no joke.

Looking does not modify anything. It is the subject of *is*.

In fifteen of the twenty sentences on Sheet 19 there is a group of words that ought to be surrounded by commas; in five sentences no commas are needed. Punctuate all the sentences.

Sheets 20-22 are for a general review of all the marks.

LESSON 155

Spelling 30

Review Spelling 20, page 200. (You need not review Spelling 10.)

The possessive of a plural noun is formed in a very simple way. You can do it with one little stroke of a pencil.

But first you must have the plural. That is the hard part — getting the plural. It doesn't sound hard, does it? But the fact is that we rushing Americans are apt to try to do two things at once. If you want to learn to form possessive plurals, you must do one thing at a time.

So first get the plural: *boy, boys; swallow, swallows; lady, ladies; Thomas, Thomases; Charles, Charleses; Jones, Joneses.* Perhaps you never made such plurals of proper names. Do they look strange to you? Would your hand balk if it was told to form the plural of *Jones?* Don't let it balk. Make it add the *es,* just as it would for *peaches* or *glasses.*

When you have slowly and steadily and fearlessly formed the plural, stop. Pause a second. Look the plural over and see if it is right.

Then — not till then — are you ready to form the possessive. You do this by simply putting an apostrophe after the *s; boys', ladies', thrushes', Thomases', horses', Joneses'.*

Always think of the three steps: (1) get the plural; (2) stop and look the plural over; (3) put an apostrophe after the *s.*

There are a few nouns that do not have an *s* in the plural — like *men, women, children.* In any such case, form the plural possessive just as you would a singular: *men's women's, children's.*

The word *straight* has eight letters in it — *s t r a i g h t.*

You know how to spell *four* and *pour.* Put *course* with these: "Of *course* I can *pour* out *four* pints."

Look hard at *cor* + *ner, corner.* "Little Jack *Horner* sat in a *corner.*"

EXERCISE

(*a*) Write sentences not less than five words long for the possessive plurals of the following nouns: *lady, fox, Holmes, woman, girl, Phelps, baby, child, rabbit, enemy.*

(*b*) Write sentences not less than five words long for the following words: *straight, apiece, friend, course, surprised, piece, pleasant, corner, believe, review.*

LESSON 156

Spelling 31

Review Spelling 21, page 212, and Spelling 22, page 224.

EXERCISE

Write sentences for the following pairs of words: *occurred* and *beginning, luckily* and *business, happiness* and *business, easily* and *controlled, happily* and *busily, heaviest* and *beginning, occurring* and *loneliness, beginning* and *business.*

LESSON 157

Oral Composition 19

A Trial in Court

Who has seen a trial? Has any member of the class a relative who is a lawyer or a judge? Just for fun, we might turn our classroom into a courtroom, and conduct the trial of a certain well-known and very troublesome individual. His name is English Sparrow.

We can try him on several different charges. We can accuse him of being a vagrant — a worthless loafer — and perhaps we can prove the charge. We can also bring against him the charge of being a public nuisance. Maybe we can even charge him with robbery, housebreaking, or assault. In fact, we can bring one charge after another against Sparrow, and we may possibly convict him on all of them.

In our court we must have a judge, of course. Then we must have a jury of twelve, who decide whether the accused has been shown to be guilty of any charge brought against him. There must be an attorney who prosecutes the accused individual; and everybody, no matter how bad, is entitled to an attorney to defend him. The attorney for the defense must try hard to destroy the evidence presented against his client, and must bring up any good thing about him that he can think of. If he sees that his case is sure to be lost and that his

client will be punished, he will then try to persuade the judge to make the punishment as light as possible.

After the judge and jury have listened to the arguments of the lawyers, the stories of witnesses, and the statements that the accused makes in his own defense, the judge gives advice or instructions to the jury. Then the jury must retire to another room, where they will decide upon the case. All twelve votes must be given against the prisoner before he can be declared guilty. If the jury decides that he has been proved guilty, the judge then gives him his sentence.

In working up our trial we must try to find out as much about trials and courts as we can. Perhaps some of us can observe a real trial. We can all read about trials, and ask questions about them. In this trial the attorney for the defense will have a hard task, for people will have a great deal of prejudice against his client. He should confer with the pupil who takes the part of the prisoner, and make plans for the defense. He must be ready to put up a game fight to the last. The judge must see to it that the jury decides fairly, not upon their personal opinions and wishes, but solely upon the evidence presented.

On the next page are some suggestions for making out the charges against Mr. Sparrow. If he is found guilty of one or more charges, should he be sentenced to death or to banishment from the country?

The Case of the Government Against the English Sparrow

Extracts from Farmers' Bulletin 493, U. S. Department of Agriculture.

The English sparrow among birds, like the rat among mammals, is cunning, destructive, and filthy. Its natural diet consists of seeds, but it eats a great variety of other foods.

As a flock of fifty sparrows requires daily the equivalent of a quart of wheat, the annual loss caused by these birds throughout the country is very great. It reduces the number of some of our most useful and attractive native birds, as bluebirds, house wrens, purple martins, tree swallows, cliff swallows, and barn swallows, by destroying their eggs and young and by usurping nesting places. It attacks other familiar species, as the robin, red-eyed vireo, catbird, and mocking bird, causing them to desert parks and shady streets of towns. Unlike our native birds whose place it usurps, it has no song, but is noisy and vituperative.

The evidence against the English sparrow is, on the whole, overwhelming, and the present unfriendly attitude of the public toward it is reflected in our state laws. Nowhere is it included among protected birds.

One of the greatest objections to the English sparrow is its aggressive antagonism toward the small native birds, especially those familiar species which, like itself, build their nests in cavities. Nest boxes provided for bluebirds, martins, or wrens — birds both useful and pleasing — too often fall into the possession of this graceless alien.

LESSON 158

Oral Composition 20

Questions for Class Debates

In preparing to debate the following questions, use both your own observation and the opinions of authorities, which you learn by conversation and reading.

1. Resolved, that it is wrong to keep wild animals in captivity.
2. Resolved, that motor-cars and tractors can altogether take the place of horses.
3. Resolved, that in this age of typewriters it is not worth while to practice penmanship.
4. Resolved, that the sale of rifles and shotguns to persons under the age of twenty-one should be prohibited by law.
5. Resolved, that pupils who dislike mathematics should not be forced to take the subject.
6. Resolved, that boys and girls should be required to wear uniforms to school.
7. Resolved, that we could do without movies more easily than without books.
8. Resolved, that the riding of motorcycles on roads and streets should be prohibited by law.
9. Resolved, that all stunt-flying should be prohibited by law.
10. Resolved, that motion pictures should be forbidden to show the activities of gangsters and criminals.

LESSON 159

Dictionary 10

More Interesting Words

Study the words of the following list as in Dictionary 9, page 245.

1. petrel	4. hotel	7. knave	10. exaggerate
2. grotesque	5. magazine	8. villain	11. infant
3. cattle	6. surgeon	9. delta	12. telephone

LESSON 160

Spelling 32

Review Spelling 23, page 233.

There are a few very curious words that contain *ei*. That combination ought to look very strange to you. It is outlandish and unreasonable. But here it is in our language, and we must learn it for a few words — only a few. The first pair is *either* and *neither*. They are queer words.

Another pair is *freight* and *weight*. They have the sound of long *a*.

After the letter *c* we always have *ei: conceit, deceive, deceit, receive.*

Seize is a monstrosity. It ought to be spelled some other way. But it is spelled *ei*.

It will be a good plan to think of all these freakish *ei* words as "weird," for *weird* also has that *ei* in it.

EXERCISE

Write sentences for the following pairs of words: *weather* and *neither, arrange* and *either, freight* and *weight, conceit* and *etc., accept* and *affect, deceive* and *receive, immediately* and *seize, weird* and *arrangement, principal* (as an adjective) and *arrangement, weird* and *deceive.*

LESSON 161

Written Composition 20. A Class Book

Will your class leave anything by which later classes may remember it? How would it be for the class to write a little book which could be presented to the school library for those who come after you to read when you have graduated? It can be done, and it is worth doing.

Naturally, your book will be divided into chapters. If a small committee works on each chapter, it will not be long before your book is done. Then it can be typed, illustrated, and bound, so that it will be a work of which the class may be proud.

There are many good subjects that may be chosen for such a book. One possible subject is *Carrying the United States Mail.* This subject might be divided into the following eight chapters:

1. The pony express
2. The stage-coach
3. The dog-sled in the North
4. The railway mail service today
5. The air mail service
6. Delivery in a city
7. Rural free delivery
8. How Uncle Sam handles registered mail

Photograph from Wide World Photos

"OLD IRONSIDES" FLOATS AGAIN

Another good subject is *Heating the American Home.* We might trace the history of home-heating through the following ten chapters.

1. Indian heating
2. Heating devices of the Pilgrim Fathers
3. The old-fashioned fireplace such as Whittier knew
4. The wood stove
5. Coal heaters
6. The hot-air furnace
7. How a house is heated by steam
8. Hot-water heating systems
9. Gas and electric heaters
10. Automatic oil heaters

A third suggestion for a subject is *American Transportation.* In tracing this subject through American history we might write these chapters.

1. Columbus and his vessels
2. The Mayflower
3. The ox-wagon
4. The Indian canoe
5. The saddle horse
6. The prairie schooner
7. "Old Ironsides"
8. The canal-boat
9. Early steamboats
10. Modern lake and river craft
11. Early railroads
12. The bicycle and the motorcycle
13. The snowshoe and the dog-sled
14. The modern railway
15. The history of street cars and electric railways
16. The story of the automobile
17. Balloons and aircraft

LESSON 162

Spelling 33

Review Spellings 28 and 29, page 249. (You need not review Spellings 18 and 19.)

Almost all pupils can spell the first syllable — *m i n* — of *minute.* The second syllable sometimes gives trouble. It has only three letters — *u t e.*

Learn two words that contain a single *r: around* and *arouse.* Put your attention on the *r.* There is only one *r.* Make a sentence that contains the two words.

Learn four words that contain *ain: again, against, certain, captain. "Again* the *captain* advanced *against* almost *certain* death."

A great many words are formed by putting *dis* in front of another word. If you put *dis* before *able* or *advantage* or *agree,* you have — with just one *s* — *disable, disadvantage, disagree.* If you add *able* to *disagree* what have you? You have *disagreeable.* There is one *s,* and there are three *e*'s.

You know the verb *appear.* You must also know *appointed.* See if you can put *dis* in front of each. Be careful. These words have fooled older and wiser people than you. Now try on a piece of paper. Think of: **dis** + **appear**; **dis** + **appointed**. In each case there is only one *s;* there are two *p*'s.

EXERCISE

Write sentences for the following pairs of words: *surely* and *minute, around* and *safety, certain* and *captain, disappointed* and *definitely, disappear* and *used to have, disagreeable* and *opened, played* and *safety, athletics* and *arouse, offered* and *sincerely, entirely* and *address.*

OPTIONAL GRAMMAR LESSONS*

GRAMMAR 41

Objects of Verbs

In the following sentences the words after the verbs are called "objects of the verb."

1. I bought a *box.*
2. She carried a *parasol.*
3. Do you admire *him?*
4. We must not leave *them.*
5. They wore tall silk *hats.*
6. He heard a loud *report.*

We say that *box* is the object of *bought,* that *him* is the object of *admire,* etc.

That word "object" has a strange fascination for many pupils. It has a mysterious power over them. Some young people, when once they have heard about "objects," are altogether too fond of them. Whenever they see any subject or predicate nominative or predicate adjective or adverb after a verb, the word "object" jumps to their lips, and they say it without thinking what they are about.

So be warned of this danger. Always hesitate before you say that a word is an object. Very likely the word is a predicate nominative or a subject.

The foolish way of saying "object" seems in some schools as bad as a regular epidemic of mumps or tonsillitis. It has been called "objectivitis." It is very contagious and very hard to cure. Be sure that you don't catch the germ. You will never have

* FOR THE TEACHER: These lessons are not for general use, and none of them should be assigned except by teachers who feel a definite need. (See Preface, page iv.)

trouble if you keep thinking about predicate nominatives and subjects. There is a very good chance that a word after a verb is not an object at all.

How can we find out whether a word is an object or not? See whether the subject has done some action to something, without a preposition. The object is not the same thing as the subject and does not explain the subject. It receives some action from the subject, without any preposition.

Look hard at the words after the verbs in these five sentences and see why they are not objects:

1. Mother thought of *me.*
2. The parrot was a funny *bird.*
3. The grass was growing *taller.*
4. Boys will become *men.*
5. The breaking waves dashed *high.*
6. In England a movie is called a *"cinema."*

Mother did not "think me," but "of me." No verb like *was* in sentence 2 can ever have an object; *bird* is a predicate nominative. The grass was not performing an action upon anything; it was simply becoming taller; *taller* is a predicate adjective. The boys will not do any "becoming" to some other persons; they themselves will be the men; *men* is a predicate nominative. The waves did not dash anything called a "high"; they dashed in a certain way —highly; *high* is an adverb. If we should say, "The waves dash spray over us," then *spray* would be an object. In sentence 6 a movie does not act on anything; *cinema* explains *movie* and is a predicate nominative.

EXERCISE

In the twenty sentences below there are ten objects of verbs. Decide about each word that follows a verb. Copy the words on a slip of paper and write after each of them "object," "predicate nominative," "adverb," or whatever the word is.

1. I saw him last night.
2. During the early part of his life he had been a wealthy man.
3. The photograph was a good likeness.
4. This point of land is called "Juniper Point."
5. By some very clever whistling he called the squirrel to him.
6. Isn't Marjorie growing fast now?
7. Carnegie became the wealthiest man in America.
8. That yellow hat doesn't become her very well.
9. I will pay the money before the end of the week.
10. We are using a lot of sugar today.
11. By standing on the seat Christopher could just reach the hatrack.
12. That stuff hanging from all the trees is called Spanish moss.
13. Spain is no longer a monarchy.
14. A torrent of water is flowing over the dam.
15. The oilcloth feels sticky.
16. The young robin could not swallow the big worm.
17. Don't take the top off yet.
18. We are very proud of our new rug.
19. Some day perhaps Japan will have the largest city in the world.
20. The mason spread a thin layer of plaster over the three stones.

GRAMMAR 42

Indirect Objects

Look at the word *me* in the following sentence:

He handed *me* his ticket.

What did he hand? He handed his ticket; *ticket* is the object. To whom did he hand it? He handed it to *me*. If any noun or pronoun is thus used with an object to show to or for whom the action was done, it is called the "indirect object." Look at *her* in the next sentence:

Uncle Ben secured *her* a seat.

He did not "secure her," for that is nonsense; he secured a seat *for her*. *Seat* is the direct object, and *her* is the indirect object.

There is no preposition in these sentences. The pronouns are not the objects of "understood" prepositions, but are indirect objects of the verbs.

Here are further examples of indirect objects:

1. We gave the *car* a thorough cleaning.
2. Sarah showed *us* her pictures.
3. The letter brought *him* good news.
4. You must pay the *postman* ten cents.
5. Please get *me* a glass of water.

To what did we give the cleaning? To whom did Sarah show? To whom did the letter bring? For whom are you to get a glass of water? The answers to these questions give the indirect objects.

In the fourth sentence it really would make sense to say that we "must pay the postman"; but to whom must we pay the ten cents? We must pay it to the postman. *Postman* is the indirect object.

In the following sentences find the indirect objects by asking "to or for whom?" "to or for what?" Write the direct objects in one column and the indirect objects in another column. In two of the sentences there are no indirect objects.

1. Please do me this favor.
2. I will make you a kite.
3. The janitor never allows us an extra minute.
4. I will not lend them a cent.
5. Don't you owe Miss Blakely an apology?
6. The conductor explained to us the difference between the white and the blue strips.
7. Please pass us the butter.
8. How can I sell you the cloth for any less?
9. Mr. Sharpe sang for the children an old melody.
10. I tried to teach Leila the way to swing a bat.
11. Bring me the long plank from the basement.
12. Will you show me the proper way to fasten these pieces of wood together?
13. The woman had not given us any of the cake.
14. Can't you show Will an easier way to get the cherries that are on that high branch?
15. Mrs. Murray finally told Leona the whole story.
16. Tell me the reason for not having any recess.
17. The guide suddenly handed Mr. Ball the paddle.
18. Please fetch Mother the big crock of milk.
19. We offered Father a free ticket.
20. Can you bring me one of those long cane poles that are hanging under the eaves of the barn?

GRAMMAR 43

Transitive Verbs

If a verb has an object, it is called "transitive active." The word "transitive" means "going across." A transitive active verb shows, without a preposition, that the subject is acting directly upon something.

1. A little oil will stop the *squeak.*
2. We have never seen a twenty-inning *game* in our town.
3. You can feel the cold *air.*

If a verb has a noun clause for an object, it is transitive active.

1. I suppose *that he will.*
2. We heard *you were ill.*

If the subject is acted upon, the verb is called "transitive passive." The subject is passive; it receives the action.

1. The squeak *can be stopped* by a little oil.
2. A twenty-inning game *has* never *been seen* in our town.
3. The cold air *is felt* more in spring.

You can easily become used to the sound and feeling of a passive verb. It always has two or more parts. It nearly always ends in *d* or *t* or *n.* It always means that something is *being* done or will *be* done or has *been* done. Note these examples:

1. I *was dragged* through the hole.
2. The language *has been spoken* for 4000 years.
3. The melons *should have been cut* in smaller pieces.
4. The books *are* now *being printed.*

EXERCISE

Each of the sentences below contains one transitive verb. Decide whether the verbs are active or passive. Give your reasons thus: "The verb *broke* is transitive active because there is an object, *windowpanes.*" "The verb *were broken* is passive because the subject, *windowpanes,* is acted upon."

1. The brake is controlled by a lever.
2. The ball should have been thrown to third.
3. Wilkins knew the road perfectly.
4. The house was built in 1792.
5. Warren sharpened his pencil to a fine point.
6. We have been selling these at a reduction.
7. The bread had all been sold by eleven o'clock.
8. Close the door.
9. You should have swept the dining-room.
10. The juice was squeezed out thoroughly.
11. Who teaches the cooking class now?
12. She had been taught by a Swiss professor.
13. Now the geese can be seen every day.
14. The pipe has been burst by the frost.
15. These remarks from the grandstand hurt his pride.
16. I had forgotten you were absent.
17. New blackboards are much needed in this room.
18. She is wringing the clothes with her hands.
19. Where could we have bought any bigger apples?
20. Better cushions might have been furnished.

GRAMMAR 44

Transitive and Intransitive Verbs

If a verb is neither active nor passive, it is called "intransitive."

1. The water *feels* warm.
2. I *shot* at the clay pipes.
3. His great-grandfather *was* an Indian.
4. Washington *had been* a colonel in his younger days.

Examine those words after the verbs. *Warm* is a predicate adjective, describing *water.* Pipes is the object of the preposition *at. Indian* is a predicate nominative; it means the same thing as the subject. *Colonel* is a predicate nominative; it means the same thing as *Washington.* In these four sentences there is no object. Not one of the four subjects is acted upon. Therefore all the verbs are intransitive.

EXERCISE

Decide about each verb in the twenty sentences below. First ask, "Is there an object?" If there is, the verb is transitive active. If there is no object, ask, "Is the subject acted upon?" If it is acted upon, the verb is transitive passive. If the verb is neither active nor passive, it is intransitive.

1. The coils were twisted by the heat.
2. A fog settled down on the channel.
3. A fireless cooker would be a handy thing.
4. He bruised his left hand.
5. The wheel revolves once in a fourth of a second.

6. Pussy-willows sometimes come out in January.
7. The paste was laid on the brush in a flat ribbon.
8. The marshmallows were thrown into the fireplace.
9. We could not eat the salty fish.
10. She threw her hands up in astonishment.
11. The steeple blocks our view to the south.
12. The mountains rose directly from the ocean.
13. The oxen were pulling very hard.
14. The six shirts were neatly packed in tissue paper.
15. How are you getting on?
16. The logs were run into the mill on smooth rollers.
17. The logs were sliding down the greased chute.
18. In his excitement he thrust a five-dollar bill into my hand.
19. The smoke was blown back in our faces.
20. Tomorrow morning I must report to my employer.

GRAMMAR 45

Verbs As Active or Passive

Decide whether each verb in the following sentences is active, passive, or intransitive. In most of the sentences there is a clause. Never try to decide about the verb in a clause until you have "lifted it out of the sentence." Then find the subject. Then — and not till then — will you be ready to ask, "Is there an object? Is the subject acted upon?"

Remember that relative pronouns — *which, whom, what,* and *that* — are frequently the objects of verbs. "I want the one *that* you have." *Have* is active, because it has the object *that.*

Remember that you cannot be sure about questions until you have put the words into the form of a statement.

1. What are you doing? 2. You are doing *what.*

We see that *are doing* is active, because it has the object *what.*

1. We think that he has been cheated.
2. The ribbon that I bought was made in Paterson.
3. A man who always smiles will probably succeed.
4. If the hammer had been made of better steel, it would not have broken.
5. Do you think you can go?
6. I was startled when he walked into my room without knocking.
7. Unless you have been brought up on a farm, you will not care for my story.
8. Francis raised his hat as he rolled by.
9. I was getting well rapidly until I caught a cold.
10. Archie was able to guide the dog by a string that passed around the dog's lower jaw.
11. They came down together in the middle of the road with the shock of a railway collision.
12. As soon as I could get my head above water, I yelled for help.
13. The truth may be that the physician doesn't know anything about my case.
14. In the daily food of several millions of Americans there is too much starch.
15. Darkness fell before our task had been completed.
16. At the sight of the note that had been left for him he smiled broadly.
17. What did you carry when you took that trip?

18. The day after I arrived I was employed.
19. He must have been dashed into unconsciousness, for he remembers nothing about his rescue.
20. My mind had been turned toward science by some articles I had read in newspapers.

GRAMMAR 46

The Difference Between Adverbs and Adjectives

If we want to describe an object or a person, we may use a predicate adjective.

1. The pole is *unsteady.*
2. She was *beautiful.*
3. The hills are *barren.*
4. The room looked *clean.*
5. The air felt *moist.*
6. The boy seemed *bashful.*
7. The milk tasted *sour.*

But if we want to tell how something was done, we modify the verb with an adverb.

1. The work was done *badly.*
2. She sings *well.*
3. He danced *wretchedly.*
4. He danced *well.*
5. He read *hurriedly.*

Many pupils do not know the difference between adjectives and adverbs. They say that they "played good" or "did good," when they mean that they "played well" or "did well."

EXERCISE

Each of the following sentences is correct. In each one you will find directly after the verb either an adverb or a predicate adjective. Decide about each case, preparing to recite in one of these ways:

1. *Good* is a predicate adjective. It modifies the subject *toboggan.*
2. *Well* is an adverb. It modifies the verb *steered.*

1. The sheep acted queerly.
2. The priest walked sedately.
3. Doesn't the taffy taste sweet?
4. He always recites well.
5. The poor invalid seemed lonely.
6. That other job may be harder.
7. I studied hard on that number five.
8. The play was silly.
9. The housekeeper was slovenly.
10. The wish on your Christmas card was lovely.
11. The ending "ly" is seen frequently on adjectives.
12. How can you tell surely?
13. You can tell only by seeing the meaning of the word.
14. The subject is described always by an adjective.
15. A word modifying a verb is never anything but an adverb.
16. Now the boy is taller than his father.
17. It is always easy to give good advice.
18. She was never on time in her life.
19. All forenoon the boys labored patiently.
20. Almost always easy money is dangerous to its possessor.

GRAMMAR 47

More Adverbs

Where, when, how, and *why,* used in asking questions, are adverbs.

1. *How* can I tell?
2. *Why* did you go?
3. *Where* did he find it?
4. *When* is it to be decided?

Also the answers to questions, *yes* and *no,* are called adverbs.

1. *Yes,* I called you.
2. *No,* I don't see it.

Another common word that is called an adverb is *there,* used to begin a sentence.

There is some sense in that.

EXERCISE

In each of the twenty-five sentences below there is one adverb. Write the adverbs on a slip of paper numbered from 1 to 25.

1. Why do you ask me?
2. Yes, I have some money.
3. Let's go up.
4. The typewriters were clicking noisily.
5. How do you do?
6. When did you arrive?
7. They have run ahead of us.
8. He played well.

9. Where are you going?
10. Does the new stove cook well?
11. Come on.
12. Can you see well with your left eye?
13. She is distantly related to me.
14. Does he recite well?
15. He talks well in class about the adverb *well.*
16. Does he really know about *well?*
17. He probably does.
18. Do you think so?
19. What word could he possibly use for *well?*
20. Perhaps he says "good."
21. Do you mean that he sometimes uses *good* to modify a verb?
22. He certainly does.
23. That is surely astonishing.
24. Indeed it is.
25. Can you always avoid that mistake?

GRAMMAR 48

Adverbs of Degree

Adverbs modify adjectives, to show how much.

1. The day was *very* cold.
2. She is *much* happier.
3. Harley was not *so* glad.
4. Your work is *all* wrong.
5. The color is *all* right.

The day was not simply cold, but *very* cold. She is not simply happier, but *much* happier. Harley was not *so* glad as somebody else. Your work is not only

wrong, but *all* wrong. The color is not simply right, but *all* right.

Adverbs modify other adverbs in the same way.

1. They attacked *more* fiercely.
2. A stoker works *too* hard.
3. Condors fly *extremely* high.
4. The watch is running *all* right.
5. I can't run fast *enough.*

Now learn the full definition of an adverb: *An adverb is a word that modifies a verb, an adjective, or another adverb.*

In each of the next twenty sentences there are two, and only two, adverbs. Find each one and say what it modifies.

1. My elbow is all right now.
2. You came too soon.
3. Shall I come somewhat later?
4. They are almost here.
5. He has not quite recovered.
6. We are nearly there.
7. I am now entirely sure about the facts.
8. The clothes are scarcely dry yet.
9. Somehow I fell off.
10. Next came a truly wonderful pudding.
11. Once there was a king named Log.
12. He ruled well and faithfully.
13. But the people finally grew very tired of their king.
14. I feel much less sleepy.
15. He is hardly strong enough.
16. He talks too loudly.

17. I, too, fell down.
18. Certainly *too* is usually an adverb.
19. Some pupils always put both *o*'s in.
20. Notice well that the word *all* is frequently an adverb.

GRAMMAR 49

Review of Adverbs

How many adverbs can you find in this sentence?

These pictures, which are hung on the north wall of the gallery under a skylight, near the door that leads out into the main corridor, are beautiful in coloring and seem worthy of more attention.

On has an object; so has *of,* and *under,* and *near,* and *into,* and *in,* and *of.* These are all prepositions. *Beautiful* is a predicate adjective after *are; worthy* is a predicate adjective after *seem.* There is only one adverb, *out;* it modifies the verb *leads.* Even a very long sentence may not have any adverbs.

How many adverbs are there in this sentence?

He is probably not very far off.

Probably modifies *is; not* modifies *is; off* modifies *is* (showing place or distance). *Far* modifies *off,* and *very* modifies *far.* So in a sentence of seven words there may be five adverbs.

EXERCISE

Copy every adverb in the following sentences and write after each the word that it modifies. In some

sentences there are no adverbs. In some there are as many as five or six.

1. We had scarcely got down.
2. Is he careful enough with the children?
3. They have not yet returned.
4. Possibly we ought to go after her.
5. I am not so sure about that.
6. He plays checkers too well for me.
7. Twice I told him that we must go faster.
8. In September, at the end of the long vacation, the students went at their work without much interest.
9. Soon afterwards the robin came back.
10. Then the engine went forward slowly for several miles.
11. Snow is seldom seen so far down in the valley.
12. Where do you live now?
13. The wind was in our teeth every hour after that, or we should have made port in ninety-nine days.
14. How are you, down there below us?
15. Three sailors went aloft, and two ran below.
16. Nowadays we hardly ever see a real blizzard.
17. Sometimes there is too much noise upstairs.
18. I certainly think he reads worse now.
19. When can the trolley go ahead?
20. Why does a girl almost always get off backwards?
21. Some men think they never can work too hard.
22. In the Canadian Rockies is little Lake Louise, which lies amid the grim, black mountains like a blue opal in a heap of boulders.
23. I wish we had some store near us at which we could buy the dishes and clothes we need.
24. They rise early and stay up late.
25. Often they come here for bread-crumbs.
26. Are you quite sure of that?

27. You must surely get out into the open air for two hours a day.

28. I firmly believe that he is a truly honest man.

29. Perhaps she is very much worried by being left up there all alone.

30. Now he can run at very much greater speed.

GRAMMAR 50

Verbals as Adjectives

You have been told many times that the "ing" words are not verbs. You must have wondered what they are.

They are partly like verbs, because they may be modified by adverbs.

writing *slowly*
telephoning *now*

Also they may take objects, as verbs do.

sending a *message*
teasing the *dog*

But they are not verbs. Some of them are really adjectives.

a *blustering* day
a *cooling* drink

Since they are somewhat like verbs and are used as adjectives, they may be called "verbal adjectives." Another name that is more convenient is "participles."

A participle often comes after the noun or pronoun that it modifies.

1. Preston, *thinking* no one saw him, slipped out.
2. All of us, *feeling* sorry for our actions, were ready to apologize.

A participle may come far in front of the noun or pronoun that it modifies.

1. *Supposing* that no one was watching him, *Preston* slipped out.
2. *Wishing* to show him that there was no hard feeling, *I* smiled.

We find out what word a participle modifies by asking "Who or what?" about it. Who or what supposing? The answer is "Preston." Who or what wishing? The answer is "I."

EXERCISE

There is one participle in each of the following sentences. Copy the participles, and after each copy the word that it modifies.

1. Holding the shingle in her hand, she examined it closely.
2. His aching feet could walk no farther.
3. There she stood, still holding the horseshoe in a tight grasp.
4. His voice inspired us all, calling out calmly that there was no danger.
5. Clement strained his eyes, hoping to see the signal.
6. The water coming out now is warmer.

7. Slipping on a sweater and a pair of overalls, I rushed out of my tent.

8. There stood Cora on tiptoe, trying to reach a jar of preserves.

9. On our left was a roaring cascade of yellow water.

10. It is easy to operate, not requiring attention more than twice a day.

11. I was walking through a grassy meadow, trying to find some wild strawberries.

12. Imagining that we didn't see him, he tried to climb through the fence.

13. Little children, just beginning to walk alone, may trip along this path in safety.

14. Two great trees towered above him, forming a triumphal arch of green.

15. Immediately after supper I tumbled into bed, fairly trembling with weariness.

16. My companions, hastily extinguishing the candles that had been burning on the table, hurried to the loopholes in the log walls.

17. Looking back so many years, I find it hard to recall all the great events that were happening.

18. The dog, longing for a friendly word, was crouching beside him.

19. Mr. Spencer, turning to the steersman, spoke rapidly in the native tongue.

20. At last, concluding that you were not coming, we started out.

GRAMMAR 51

Other Participles

In Grammar 50 we studied participles ending in *ing*. There is another kind of participle, shown in the sentences below.

1. A pretty house, *built* of tiles, stands under an oak.
2. The ice, partly *melted* by the rain, was not safe.
3. An automobile *drawn* by horses is laughable.
4. There is no *set* rule.
5. Parsons was a *trusted* cashier in the bank.

Those words do not make statements. They do not say that a house has been built or that the ice was melted or that an automobile was drawn. They are simply set alongside a noun or pronoun to modify it; they are verbal adjectives — another kind of participle.

They are called "passive participles," because they show that the word they modify has been acted upon. Have you noticed that they end in *d* or *t* or *n*?

EXERCISE

In each sentence below there is one passive participle. Find it and decide — by asking "Who or what?" — what word it modifies. Copy the participles and after each one write the word it modifies.

1. On the desk was a book bound in red leather.
2. Her flushed face showed how timid she was.

3. We sent him a steamer-basket packed with all sorts of candies and fruits.

4. A crate of strawberries, offered for sale at six cents a box, rotted on the stand.

5. I wish we could have some goblets of cut glass.

6. Seen at a distance, the village is rather attractive.

7. A ten-inch trout, caught in this mass of sticks, was thrashing about furiously.

8. Milk kept next to kerosene will take up the disagreeable odor.

9. A noun set next to another noun to explain it is an "appositive."

10. A verb-like word used to modify a noun or pronoun is a participle.

11. He lived in a hut made of old boxes and scraps of sheet-iron.

12. I have hunted all over town for some more preserved figs of the same brand.

13. The cakes and pies sent by their parents helped the boys to enjoy the Christmas vacation.

14. All kinds of organized games and sports are provided for the pupils.

15. We have a new stove, manufactured in Detroit, that has added much to our comfort this winter.

16. The team, disheartened by a series of defeats, is about to disband.

17. Have you been told how to repair the damaged bicycle?

18. Into the lake dashed the hunted stag, with the hounds in hot pursuit.

19. He searched a long time for a furnished room that was comfortable, inexpensive, and not too far from the factory.

20. We can send you this tablecloth, stamped, with some cotton and needles and a chart, for $10.50.

GRAMMAR 52

Verbals as Nouns

Some "ing" words are used as nouns.

1. The silver needs a hard *rubbing*.
2. By *drawing* the bow slowly you get a better tone.
3. *Telling* fortunes is her favorite pastime.

In the first sentence *rubbing* is the object of *needs*. In the second sentence *drawing* is the object of *by*. In the third sentence *telling* is the subject of *is*. Such words are partly like verbs, because they may be modified by adverbs (like drawing *slowly*) and may have objects (like drawing the *bow*). But they do not make statements. They are verbal nouns. Their special name is "gerunds."

EXERCISE

Find one verbal noun in each sentence below and give its construction — that is, tell what it is a subject of, or an object of, or show that it is a predicate nominative.

1. Playing with your pencil wastes your time.
2. He pleased us by his way of bowing when he refused.
3. There was much rushing back and forth.
4. Our first trouble was trying to remove the putty.
5. Don't you enjoy roasting marshmallows?
6. Advertising has become a fine art nowadays.
7. The sticks can now be driven into place by using a sledge-hammer.

8. There must be a general cleaning out of desks.
9. For Mrs. Seeley the keeping of accounts was a dark mystery.
10. Don't write without consulting me.
11. What did she mean by answering the invitation so indifferently?
12. Did he mention our coming to the concert tonight?
13. One of my favorite winter sports is sliding on the hill back of the brick-yard.
14. Please give the linoleum a thorough scrubbing.
15. I am telling you that fishing for perch with a fly-rod will give you plenty of fun.
16. Are they talking about refunding that money?
17. While you are walking up the steps, you are thinking that the coming down will be a lot easier.
18. They are earning their bread by toiling all day under the blazing sun.
19. The article I have been reading describes the raising of a sunken submarine.
20. I am sure that what you are doing now is much easier than delivering papers would be.

GRAMMAR 53

The "to" Verbals as Nouns

Words like *to see, to be, to be caught* are used as nouns.

1. I want *to see* the sight.
2. *To be* alone in the house was terrifying.
3. My hope is *to be elected* tonight.

To see is the object of *want*. *To be* is the subject of *was*. *To be elected* is a predicate nominative.

Such words are called "infinitives." An infinitive is somewhat like a verb, since it may have an object (to see the *sight*) or may be modified by an adverb (to be elected *tonight*). But infinitives do not make statements. They are verbal nouns.

There are some longer infinitives, like *to have been beaten, to have been wandering;* and there are some infinitives without any *to.* But none of these sorts are in the exercise. Also there are many uses of infinitives that are too hard for us at present. In this exercise all the infinitives are either subjects or predicate nominatives or objects.

There is only one new idea to learn before you do the exercise, and that is not hard. It is just like what you learned about *there* when you were studying nouns. *There* comes first in some sentences and looks like a subject, but is not a subject.

There are some *marks* on the blade.

The marks are; the subject is *marks.*

In the same way the word *it* is used with infinitives to push the real subject beyond the verb.

1. It is hard *to divide* fractions.
2. It would have been ridiculous *to wear* furs.

What is hard? The real answer is not that "it" is hard. The sentence says that "to divide fractions is hard." The *it* only looks like a subject. The real subject is *to divide.* What would have been ridiculous? To wear furs would have been ridiculous. The real subject is *to wear.*

EXERCISE

In each sentence of this exercise there is one infinitive used as a noun — either as a subject or predicate nominative or object. Write the infinitives and indicate how each is used.

1. I shall have to go soon.
2. It is nerve-racking to see her dive from such a height into that shallow tank.
3. The new dress was to be tried on in the morning.
4. I should like to remark that a billion dollars is a rather large sum.
5. How does he dare to speak so?
6. It is not easy to see the joke in this cartoon.
7. It was comical to hear the wedding march during a picture of a barnyard scene.
8. Our spring goods are to be exhibited soon.
9. I hate to jump out of bed on a cold morning.
10. To look squarely at your audience is a good plan.
11. It may be wise to speak more politely.
12. Do you intend to give that answer to the superintendent?
13. What she likes is to have presents of flowers and candy.
14. We must refuse to listen to such talk.
15. It may not be easy to refuse.
16. How I want to travel abroad!
17. To dig any deeper would have been too expensive.
18. Those bars of copper were to be made into telephone wire.
19. Don't you dread to speak before visitors?
20. No, it isn't impossible to learn about the other uses of infinitives.

GRAMMAR 54

Who, *Which*, and *That* in Clauses

If you want to know anything about a clause, you must first separate it from the rest of the sentence. Never try to study a clause until you have taken it out of the sentence. That sounds easy — doesn't it? It is easy. Yet many pupils always have trouble, because they will not follow that simple piece of advice. You will be far along on the grammar road when you learn to "take the clause out."

Suppose you were studying this sentence: "I like toast that is brown on both sides." What is the clause? The clause is "that is brown on both sides."

Write that down. You will always find that a clause, when you set it down separately like that, has a verb. It is not a complete sentence, but it is very much like one. First find the verb. The verb is *is*. Who or what is? *That* is. The pronoun *that* is the subject, just as *it* or *he* or *she* might be the subject in a sentence. *Brown* is a predicate adjective modifying *that*. *On both sides* is a phrase modifying the verb *is*, telling where it is brown.

Always take the clause out first. Even if you do not write it on the board or on paper, you must think of "lifting it out of the sentence." Make your mind see the clause as if it were cut away from the rest of the sentence, or as if it had a ring drawn around it. Then look for the verb. Then ask, "Who or what?" If you will always take those three steps, in that order, you will find that work with clauses is easy.

Take the clause out of this sentence, also: "She is a teacher in whom I have confidence."

The clause is "in whom I have confidence." The verb is *have.* The subject is *I. Whom* is the object of *in,* just as if it were "in her." *Confidence* is the object of *have. Have* is modified by the phrase *in whom.*

If we want to use the pronoun *that* instead of *whom,* we have to do a queer thing. We cannot say "in that I have confidence." We must put *in* at the end of the clause.

She is a teacher *that* I have confidence *in.*

That is the object of *in,* even though *in* comes after it and is far away from it.

Who, which, and *that* are called "relative pronouns," because they "relate" to some noun or pronoun that comes before them. Relative pronouns form adjective clauses that modify the noun or pronoun. Every clause that they make is like a little sentence in which there is a subject and a verb. Inside this clause the relative pronoun is always one of three things:

1. It may be the subject of the verb.
2. It may be the object of the verb.
3. It may be the object of a preposition.
4. It may be possessive ("*whose* name is Ned").

These uses are called the "constructions." A relative pronoun always has one of these four constructions.

EXERCISE

Study each clause in the sentences that follow. First say what noun the clause modifies. Notice that a clause is not always next to the word it modifies.

X is the *letter* of the alphabet *that is used least.*

What is used least? Surely it is not the alphabet. It is the *letter* that is used least.

Then tell (1) the verb of the clause, (2) the subject of the verb, (3) the construction of the pronoun.

1. His reputation as a generous man, who would lend money without interest, soon spread abroad.
2. What signs do you see that make you afraid?
3. The queen-bee, whose life has been passed in the dark, is afraid to venture too far.
4. In the great game-refuges which the government has established many kinds of animals can live in peace.
5. That is the most disagreeable speech that ever I heard from your lips.
6. The captain of the opposing team, for whom we had been waiting, opened the door of the dressing-room at this moment.
7. He made a cautious circuit around the camp of the Pawnees, which he judged to be an unusually large one, and rode swiftly on.
8. The authorities of the Department of Agriculture, who had been watching the expedition with much interest, were amazed at our discoveries.
9. Mr. Evarts, the man who was lost for forty-seven days in that wild country, held the office of assessor.
10. There was a slippery and rocky path down which we had to ride with neither haste nor pause.

GRAMMAR 55

More Adjective Clauses Made with Relative Pronouns

The study of adjective clauses made with relative pronouns might be hard in long sentences that contained many clauses of all sorts. But in short sentences, if we know that there is only one clause, the study is easy enough for the eighth year.

EXERCISE

Study the clauses in the twenty sentences given below. Prepare to recite in this order:

1. Take the clause out of the sentence.
2. What noun or pronoun does it modify?
3. What is the verb in the clause?
4. What is the subject of the verb?
5. What is the construction of the relative pronoun?

1. In his hand he held a hat which needed mending.
2. She carried a glass pitcher that was full of milk.
3. Spring is the time that I love.
4. Here is the picture at which I was looking.
5. May I see the picture that you are looking at?
6. The one city in all the world in which he is happy is Paris.
7. Biology is a study about which I know nothing.
8. There are two names in the lesson that I don't know about.
9. He has a trick that I should like to know about.
10. There is a red bulb that hangs from the tube.

11. She is a woman whom you can trust.
12. Our lesson is about China, which is an immense country.
13. The part of the picture that is black looks larger.
14. There is a big pine tree that you can steer by.
15. The Russian had an excellent knife which he had forged out of an old file.
16. The wind blew back the ashes that I was emptying.
17. He had a megaphone that he spoke through.
18. He used to have a large St. Bernard dog which he loved.
19. The belt that she admired cost too much.
20. The farmer from whom we bought eggs was a Lithuanian.

GRAMMAR 56

Adjective Clauses Not Made with Relatives

Sometimes clauses made with the conjunctions *when, since, before,* etc., or without any conjunction, modify a noun, and so are adjective clauses.

1. Do you remember the time *when Alex cried?*
2. Do you remember the day *it snowed twelve inches?*
3. We found a spot *where there were no ants.*

EXERCISE

In the following sentences there are eleven adjective clauses and nine adverb clauses. Find each and say what it modifies.

1. The world has changed in those thirteen years since you were born.

2. Gerald was as busy as a bee while we were having a pillow-fight.

3. The nurses whispered to each other during the hours when he slept.

4. He applied on the very day the factory closed down.

5. We must fill our pens before the bell rings.

6. Grandmother suffered with neuralgia after she was sixty years old.

7. Of course I had to be sick on the very day there was a picnic.

8. School opens at the very time when the weather is most pleasant.

9. Do you ever read after you have gone to bed?

10. Everybody was afraid to look at the spot where he went down.

11. After you have carried out the ashes, you may sweep the basement floor.

12. During the first night after he came ashore, he slept in a tree.

13. All this happened before the day when you and I first met.

14. He always bites his tongue when he exerts any kind of effort.

15. Sunset was gilding the tall crags when we reached the outlet of the cañon.

16. The time since the quarter began seemed like hours to the injured player.

17. Well do I remember the time you dressed up in your grandmother's clothes.

18. We must get to the shore before the storm hits us.

19. When he heard the thud of the kicker's toe against the ball, he swerved to the left.

20. Did you notice the place where something rough had rubbed against the window-sill?

GRAMMAR 57

Principal and Subordinate Clauses

Now that you have done a good deal of work with clauses, you are ready to learn what "principal" and "subordinate" mean. Thus far we have used "clause" to mean a group of words used as an adjective or an adverb or a noun. Such a clause, although it contains a subject and a verb, cannot stand alone as a sentence. It is only a part of a sentence—a little "zero group" of words. Since it is so weak and inferior, it is called a "subordinate" clause—meaning that it is of low rank.

Learn the full definition: A subordinate clause is a group of words, containing a subject and a verb, that is used like a single word in a sentence.

The part of a sentence that could stand alone as a complete statement or question is called the "principal clause."

The watch that lies on the desk *cost $79.*

The principal clause is "The watch cost $79." The subordinate clause is "that lies on the desk." It is used like an adjective because it modifies a noun.

Examples of noun clauses and adverb clauses follow:

1. I fear *you didn't study hard enough yesterday.*
2. *Since this word does not make a statement,* it cannot be a verb.

In the first sentence the subordinate clause is the

object of *fear,* and so is used like a noun. In the second sentence the subordinate clause modifies the verb *can be,* and so is used like an adverb.

EXERCISE

In each of the thirty sentences below there is one principal clause and one subordinate clause. Separate each sentence into these two parts and say how the subordinate clause is used. Prepare to recite in this way: "The principal clause is *I shall be sorry.* The subordinate clause is *if you have to go.* The subordinate clause modifies the verb *shall be.* It is used like an adverb."

1. The man who invented decimals probably lived in India.
2. When you turn the knob, the current passes through the wire.
3. The blue-print which he had spread out on the bricks was soiled and torn.
4. Tell me where I can see one of these milking-machines in operation.
5. A tractor can plow where horses would be powerless.
6. The strip of white that you see is not chalk-dust.
7. We rowed out to the little island where the lobster-pots were.
8. He recommended the pancakes as if he had cooked them himself.
9. Whatever you read in the Bible must be true.
10. The face that he saw in the mirror was grinning.
11. My idea is that the paint will not last three years.

12. I pleaded with Jennie, who finally agreed to come again the next day.

13. The period when I have most fun is the third in the morning.

14. You can add with your fingers while your eyes are on the ledger.

15. That there are still witches in America is the belief of Mr. Snowman.

16. If you look closer, you can see the speck.

17. We ought not to go unless we are specially invited.

18. My question is whether you were in the house by ten o'clock.

19. Mrs. Carey always took a sip of coffee before she began to eat her grapefruit.

20. Do you think you ought to have your hair cut?

21. There will be a fearful amount to do on the day before you leave.

22. Where I always make an error is in adding 7 and 9.

23. The bracket which holds up this shelf is strong enough to support a man.

24. This draft in the back of the car is what I don't understand.

25. I don't like this wall-paper, because it seems to be full of crawling things.

26. The neatness that she showed in her arithmetic paper attracted the manager.

27. There are flaws in this great wheel which you cannot see without a microscope.

28. What makes Otto happy is some clowns and a din of jazzy music.

29. After the water has all run out, hang the hose up.

30. The mystery about this trick was how he could carry a pair of guinea-pigs under his coat-tails.

SUPPLEMENTARY WORD-LIST FOR USE IN SPELLING-MATCHES

knowledge
principle
physical
erroneous
advice
profession
taking
similar
significant
entirely
doctor
acquaintance
extension
undoubtedly
awkward
convenient
influential
severely
extensive
recommend
imagine
writing
without
indefinitely
angel
compulsory
medicine
laboratory
collapse
discussion

finally
irresistible
welfare
precede
therefore
propaganda
absolutely
prevalent
deficient
exhausted
conscience
permissible
interrupt
recognize
tyranny
careful
conquer
dissipated
forth
advisable
existing
awful
hoping
definite
refer
formerly
although
government
criticism
sentinel

college
tragedy
chauffeur
appearance
equipped
successful
excellent
naturally
succeed
financial
accomplish
decision
possessive
unnecessary
argument
opportunity
putting
mathematics
accuracy
militarism
propelled
everywhere
choose
completely
written
unanimous
won't
source
extremely
clothes

cemetery
economize
minimum
dropped
stationery
intention
Indian
hurrying
cautious
resource
murmur
arguing
prominent
coherence
planned
immense
comparatively
prophecy
existence
particularly
indispensable
prefer
thoroughly
prophesy
studying
organization
acknowledge
commission
proceed
height

achievement	extraordinary	village	referring
desirable	assassination	perceive	fundamental
preparation	adviser	conceive	assistant
equivalent	ineligible	innocence	magnificent
inevitable	forty	vengeance	competent
necessary	declarative	committed	acquire
lying	discipline	swimming	useful
preferred	using	excel	which
amount	attractive	through	development
amateur	experience	account	modifying
association	superintendent	descend	arctic
especially	loose	systematic	decide
parallel	sergeant	suppressed	muscle
enthusiastic	ascend	compelled	definitely
approach	competition	leisure	scarcely
replies	having	ambitious	perspiration
dependent	attempt	luxuries	judgment
chosen	nevertheless	balance	committee
privilege	caterpillar	cloud	lightning
battalion	realize	tournament	effect
expense	seems	attacked	criticize
authorities	remembrance	mournful	breathe
scene	arrangement	villain	victorious
nervous	occasionally	vegetation	practically
obedience	possession	journey	expected
sacrifice	accommodate	apparent	likely
enormous	baseball	religious	merely
permanent	produce	wasted	supplies
barbarous	allowed	difference	repetition
guard	agreeable	efficient	ecstasy
restaurant	Britain	noticeable	genius
offered	chocolate	people	chimney
grievous	brilliant	necessity	dealt
unconscious	loving	antecedent	totally
element	pursue	Wednesday	prejudice

aggression
carriage
stayed
peaceable
superstition
interfering
misspell
evidently
throughout
pursuit
harass
aggravate
positive
benefited
shepherd
opponent
secretary
omitted
tenant
siege
stationary
summary
endurance
effective
later
career
humorous

valleys
suspense
comparison
foreigner
tasting
embarrass
courtesy
opposite
exhibit
strengthen
view
valuable
altar
excitement
ascertain
niece
mountainous
preference
infinitive
detachment
eighth
collection
mattress
hypocrisy
desperate
formally
fascinate

countries
sophomore
library
earnest
exhilarate
monotonous
except
address
boundaries
mischievous
fiery
shone
purpose
guarantee
nineteen
destruction
peaceful
colonel
enveloping
intelligible
handkerchief
fourth
ingenious
absence
democracy
incidentally
sensitive

eighth
tremendous
despised
audience
easily
typical
charity
ninety
gases
science
wholly
dilapidated
parliament
encouragement
deceit
carrying
itself
professor
original
perseverance
exaggerate
reference
sympathetic
governor
coolly
tying
height

GRAMMAR APPENDIX

All the grammar topics treated in the body of the book are directly useful for composition and are applied in the exercises. Teachers who wish to take up further points of syntax, or to require some study of definitions, forms, and classifications, will find all the subjects presented in compact form here.

Footnotes for teachers discuss a number of moot points and give suggestions about methods of teaching.

Topics are arranged in the following order:

I. Verbs
II. Verbals
III. Nouns
IV. Pronouns
V. Adjectives
VI. Adverbs
VII. Prepositions
VIII. Conjunctions
IX. Interjections
X. Phrases
XI. Clauses
XII. Sentences
XIII. Ellipses

I. VERBS

1. Transitive and Intransitive.* If a verb shows that action passes from a doer to a receiver of the action, it is called "transitive." Otherwise it is "intransitive."

2. Voice. If the subject of a transitive verb acts, the verb is in the **active voice**: "The ants *built* a bridge." If the subject is acted upon, the verb is in the **passive voice**: "A bridge *was built* by the ants." An intransitive verb has no voice.

3. *Tense.*† Forms of a verb that show the time of the action are called "tenses." There are six tenses:

*NOTE FOR TEACHERS: In many grammars a transitive verb is defined as "one that requires an object to complete its meaning." This is nearly true of the Latin language, but has hardly any meaning when applied to English. Nearly all our verbs are used both transitively and intransitively; every so called transitive verb may be used intransitively. What is more, the idea of "requires an object" misleads pupils in the worst way; for a transitive passive verb never has an object. The only proper and fair way to teach is to show pupils that we must decide about a verb by the way it is used in any given sentence. For example, if *roar* has an object (as in "roar these accusations forth"), it is transitive active; if it shows that the subject is acted upon, it is transitive passive; if it is neither active nor passive, it is intransitive.

† See Section 9 on page 308 for full paradigm.

ACTIVE	PASSIVE
(1) present—*I ask, I am*	(1) *I am asked*
(2) perfect—*I have asked, I have been*	(2) *I have been asked*
(3) past—*I asked, I was*	(3) *I was asked*
(4) past perfect—*I had asked, I had been*	(4) *I had been asked*
(5) future—*I shall ask; I shall be*	(5) *I shall be asked*
(6) future perfect—*I shall have asked, I shall have been*	(6) *I shall have been asked*

Tenses are best thought of in three pairs: present and perfect, past and past perfect, future and future perfect.

4. Principal Parts. The present tense, the past tense, and the past participle of any verb are called its "principal parts." They can always be found by filling in the blanks of

(*a*) Right now I _____
(*b*) Yesterday I _____
(*c*) I *have* _____

Thus: Right now I *see*, I *am*
Yesterday I *saw*, I *was*
I *have seen*, I *have been*

5. The Two Conjugations. All verbs are divided into two classes, called "conjugations," according to the way the past tense is formed. The past tense of the great majority of verbs is formed by adding an *ed* or *d* or *t* which is not in the present tense: *asked, defined, felt.* These are called **regular.** Verbs of the **irregular** conjugation have a past tense that is formed by a vowel change: *saw, ran, rose, sang, drew, clung, found.* A few common verbs are so peculiar that no one formula will fit, and a complete analysis would be a complicated matter. But the one simple distinction is all that is important in school.

Certain classes of verbs require a brief comment:

(*a*) Verbs ending in *t* that have the same form for all three principal parts (like *put, set*) are regular.

(*b*) Verbs that keep the same *d* or *t* ending in all their parts, and merely shorten the vowel for the past tense, are also regular (*bleed, bled; speed, sped*).

(*c*) If the past tense shows a *t* that is not in the present, the verb is regular (*lend, lent*).

(*d*) A few regular verbs have an abnormal ending — *had* (instead of *haved*), *made* (instead of *maked*).

(*e*) A sign of the irregular conjugation is that the past participle ends in *n* — *seen, known*. Hence we can argue that *do* is irregular. But the *d* in the past tense (*did*) makes it regular. So the verb *do*, like a few others, is said to be of "a mixed conjugation."

6. Person. We learned on page 58 that "personal" pronouns are so named because they show "person" — that is, whether the subject speaks (first person), is spoken to (second person), or is spoken about (third person). A verb is said to be "in the first person" if its subject is *I* or *we*; "in second person" if its subject is *you* (or *ye* or *thou*); "in the third person" if its subject is *he, it, they, some,* etc., or any noun.

7. Number. A verb must "agree with its subject." If the subject is only one person or thing, the verb is "singular": *he goes, the snow falls* (and see Nouns, page 315, 6, c). If the subject is more than one person or thing, the verb is plural: *they go, the prices fall, his meaning and purpose are clear.* (But if a plural subject clearly is thought of as only one item, the verb may be singular: *bread and butter is plain fare.* And if a singular noun clearly refers to several individuals, the verb may be plural: *the committee were exchanging ideas, a lot of things are needed.*)

The old second person singular with *thou* is ordinarily made by adding *st* or *est: thou pleasest, stoppest, seest, dost, canst,* etc. Past tenses are similarly formed: *walkedst, sawest, didst, hadst.* The following are irregular: *wast, hast, art, wert, shalt, wilt, must.* The old third person singular is formed with *th*: *he walketh, it hath, she doth.*

8. Mode. A verb that makes a statement of fact or that asks an ordinary question is said to be in the **indicative mode** (or **mood**). A verb that expresses a command is in the **imperative mode.** If a verb has a special form to show that it expresses a mere thought — a wish or a condition that is not fact — it is in the **subjunctive mode,** thus:*

*Note for Teachers: There is no agreement among authorities as to what "subjunctive" means in English grammar. The English facts have been confused by comparison with Latin paradigms. Some grammars include verb phrases made with *may, could,* etc.; others call such phrases "potential." The definition here given is the only simple and safe one for school use, and is amply supported by authority. Unless a verb is clearly imperative or subjunctive, it should be called indicative.

if I *were* King	though he *slay* me
though this *be* madness	if he *come*
would they had stayed	if it *fail*

The only modern form useful in school writing is *were* for a condition contrary to fact:

if she *were* not so careless
if this *were* not the case
if I *were* you

9. Conjugation of a Verb. It is customary in grammars to give a list of the forms of some one verb, through the six tenses and the three modes, according to Latin models—thus:

Indicative Active

PRESENT TENSE

I show	we show
you show	you show
he shows	they show

PERFECT TENSE

I have shown	we have shown
you have shown	you have shown
he has shown	they have shown

PAST TENSE

I showed	we showed
you showed	you showed
he showed	they showed

PAST PERFECT TENSE

I had shown	we had shown
you had shown	you had shown
he had shown	they had shown

FUTURE TENSE

I shall show	we shall show
you will show	you will show
he will show	they will show

FUTURE PERFECT TENSE

I shall have shown	we shall have shown
you will have shown	you will have shown
he will have shown	they will have shown

Indicative Passive

PRESENT TENSE

I am shown	we are shown
you are shown	you are shown
he is shown	they are shown

PERFECT TENSE

I have been shown	we have been shown
you have been shown	you have been shown
he has been shown	they have been shown

PAST TENSE

I was shown	we were shown
you were shown	you were shown
he was shown	they were shown

PAST PERFECT TENSE

I had been shown	we had been shown
you had been shown	you had been shown
he had been shown	they had been shown

FUTURE TENSE

I shall be shown	we shall be shown
you will be shown	you will be shown
he will be shown	they will be shown

FUTURE PERFECT TENSE

I shall have been shown	we shall have been shown
you will have been shown	you will have been shown
he will have been shown	they will have been shown

Subjunctive Active

The only true subjunctive forms are in the third person singular —*if he show, if he have shown.* (See page 307, footnote.)

Subjunctive Passive

The only true subjunctive forms are *be shown* throughout the present tense, *he have been shown* in the perfect, and *I were shown* and *he were shown* in the past.

Imperative

ACTIVE show	PASSIVE be shown

Infinitives

ACTIVE	to show	to have shown
PASSIVE	to be shown	to have been shown

Gerunds

ACTIVE	showing	having shown
PASSIVE	being shown	having been shown

Participles

ACTIVE	showing	having shown
PASSIVE	shown	having been shown

Thou Forms (See second paragraph of Sec. 7, page 307)

Yet even this extended display is so very incomplete that it gives a wrong idea of the variety and flexibility of our verb forms. To present a full conjugation in three persons, two numbers, and both voices of all possible phrases that can be made with a short verb like *ask* would require many pages. For in addition to the phrases formed by *am, is, were,* etc., *have, has,* etc., *do* and *did,* there are all the phrases formed with the nine "auxiliaries": *may, can, must, might, could, shall, will, should, would.*

With *am, do, have, may, can, must, might, could, should, would* we form present tenses; with *was* and *did* we form past tenses; with *had* we form past perfect tenses; with *shall* and *will* we form future tenses; with *shall have* and *will have* we form future perfect tenses. So far we are on fairly sure ground. But the analysis of some of the auxiliary verbs with *have* is a subtle and difficult task. Such verbs as *can have seen, may have done* are normally perfect, because they refer to action as just now completed. In the following sentences the verbs are past perfect, because they tell of an action completed in past time:

1. That trick *would have succeeded* if the door had not opened.
2. I *may have lost* the key before I reached Monroe Street.
3. We *should have been* anxious without your telegram.

10. Predicate. The verb with all its complements and modifiers is called the "predicate" of the sentence.

II. THE PRINCIPAL FACTS ABOUT VERBALS

(Seldom useful before the ninth year.)

1. Infinitives. An infinitive is the simple form of a verb, usually with *to*, that is used like a noun, and that may at the same time be partly like a verb. It may be modified by an adverb, or may have an object or a predicate nominative. The point most useful in school is that infinitives are not verbs, because they do not make statements. Infinitives may have almost all the constructions of nouns. They are of great variety and are very common. They are occasionally used in peculiar idioms that can hardly be explained, but nearly always they can be shown to be used just as nouns are in similar constructions.

(*a*) About half the infinitives in our language are used as adjective or adverb modifiers: "I have a bone *to pick* with you." "We went *to see* what had happened." Such infinitives are really prepositional phrases, similar to "for picking" and "for seeing." *Pick* is the true infinitive; it is the object of *to*; the phrase modifies *bone*. *See* is the object of *to*; the phrase modifies *went*.*

(*b*) Sometimes *to* does not appear: "We saw it *glide* along." "The cold wind made him *hurry*."

(*c*) In all other cases we consider *to* as part of the infinitive and explain its construction as that of a noun — for example: Subject of a verb — "*To return* was not easy." "It was hard *to return*." (See Pronouns, page 316: "Uses of *it*.") Object of a verb — "We wanted *to sell* it." Predicate nominative — "Oranges are not *to be had* in the market." Apposition — "He has a queer task, *to sell* before he buys."

(*d*) Infinitives are often phrasal: *to be seen, to have been seen, to have been sleeping*. These should be treated as one single word.

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*NOTE FOR TEACHERS: It is proper and easy enough, for an older person, to say that such infinitives are like adjectives or adverbs, but to the child this is very confusing, because with every other part of speech we set up at the outset a simple definition of *one* use, and guide ourselves by that forever after. If, now, we say that "an infinitive is a queer thing used like any one of three parts of speech," we bewilder the child. The pupil is more easily taught if we say that infinitives are like nouns. In the case of the modifying infinitives like *to pick* we say that *pick* is the infinitive, that it is the object of *to*, and that the phrase modifies *bone*. Pupils learn readily by this method because they like to say "object of." This method conforms to the definition given in all dictionaries; it represents the historical fact; and it is the easy, profitable way to teach. Prof. W. D. Whitney, editor of the Century Dictionary, says in his *Grammar*: "The infinitive is really a verbal noun, and all its constructions are to be explained as such."

2. Gerunds. A gerund is an *ing* word that is formed from a verb, is used like a noun, and is partially like a verb: "*Writing* rapidly may be poor *training*." "I refer to your *borrowing* her diamonds yesterday." (*Borrowing* is the object of *to*; it has an object and is modified by an adverb.) There are a few words, like *clothing*, which were originally formed from verbs, but have become pure nouns; yet almost always an *ing* word that is formed from a verb and is used like a noun should be called a gerund.*

Gerunds are often phrasal: "I hate *being seen* in his company." "He knew of my *having been promoted*."

3. Participles. A participle is a word that is formed from a verb and is used like an adjective:

(*a*) An active participle ends in *ing*: "A *growing* tree." "A squirrel *running* up a tree." "The motorman, *seeing* the danger." "I was not at all pleased, *supposing* that I had been overlooked." (In the last sentence *supposing* modifies I.) The term "active" refers only to the form; it does not mean that the participle has an object.

(*b*) A passive participle ends usually in *d* or *t* or *n* or *ng*: "Some *burned* bread." "The lessons *taught* by missionaries." "The words of a little child *spoken* by an old man." "Songs *sung* at twilight." "Like a person *struck* by lightning."

(*c*) Participles are often phrasal: "The oldest child, *having been silenced* by a stick of candy." "My companion, *being hurt* by this remark."

III. NOUNS

1. Case. Case is the term used to describe the ways in which nouns and pronouns are used in sentences. (Whatever is said in this section about cases of nouns applies to pronouns also.) There are three cases: nominative, possessive, objective (or accusative).

(*a*) There are six ways in which a noun may be in the nominative case:

(1) Subject of a verb and (2) predicate nominative are treated in the body of the book.

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*Note for Teachers: Sometimes the effort is made to teach children that "if the verbal force has been lost, the *ing* word is to be called a noun." But this is pure metaphysics; no two teachers can agree on how to draw the line between "*Writing* is an art" and "*Writing* rapidly is poor practice." No hard-and-fast line can be drawn between those two *writings*. The only plain and practical formula for school use is to say, "If it comes from a verb and is used like a noun, it is a gerund." There are very few nouns like *matting* and *siding*, and they never confuse pupils.

(3) Address: "No, *sir*, I cannot."
(4) Exclamation: "The *sea!* the open *sea!*"
(5) Nominative absolute: "The *time* being short, we could not linger."

A nominative absolute always consists of a noun or pronoun modified by a participle; the whole expression is used as a kind of adverbial modifier of the verb — e. g., *the time being short* modifies *could linger*, showing the reason. The participle is sometimes not expressed — "The race [being] over, we started home."

(6) Apposition: "This is a casaba, a delicious *melon*." A noun is said to be in the same case as the noun with which it is in apposition; since *casaba* is nominative, *melon* is nominative. Appositives are explained in Lesson 66, page 116.

(*b*) The possessive case is formed by adding an apostrophe, or an apostrophe with *s*. It is usually explained by this formula: "*woman's* is in the possessive case, possessing *cape*."

(*c*) There are seven ways in which a noun may be in the objective case: (1) object of a verb and (2) indirect object and (3) object of a preposition are treated in the body of the book; (4) if a noun is in apposition with a noun in the objective case, it is said to be in the objective case. The other three kinds of objectives are discussed in the paragraphs below; pronouns would very rarely have any of these uses.

(5) **Objective predicate**: "We considered him an honest *man*." An objective predicate always means the same person or thing as the object, and shows what the object becomes, is called, is made, etc. It is a kind of predicate to the object. Adjectives are often used as objective predicates: "The sound made me *nervous*." Infinitives are sometimes used as objective predicates: "He made me* *answer*."

(6) **Retained object**: "We were shown a better *way*." We can hardly say that *way* is the object of a passive verb, because (a) there is no model for such an explanation, and (b) because we regularly have to teach that a passive verb never has an object. A retained object is always the result of turning the in-

* Note for Teachers: In such a construction *me* can be called "the subject of the infinitive"; but this explanation is really a piece of Latin syntax; it confuses pupils to hear that "a subject is in the objective case." Such infinitives should never be understood—e. g., do not say that *to be* is understood in "We considered him an honest man," for no such infinitive can be supplied in sentences like "We called him an honest man."

direct object of an active verb into the subject of the passive form: "He told *us* a story; *we* were told a story by him."

(7) **Adverbial objective:** "We walked seven *miles*." We might say that *miles* is an adverb, because it is used to modify *walked*; but since it is modified by an adjective, we can avoid confusion only by saying that it is a noun in the objective case used adverbially.

2. Construction. When we state the case of a noun and say for what reason it is in that case, we are said to give its "construction."

3. Complement. The general term for all objects and predicate nominatives is "complement."

4. Classes. There are four classes of nouns.

(*a*) A word used as the name of a particular person, place, animal, or thing (written with a capital letter) is called a **proper noun:** *Napoleon, Front Street, Jumbo,* the *Leviathan.*

(*b*) A name used for any one of a whole group of objects is a **common noun:** *commander, street, elephant, steamer.* (But common nouns like *street* or *captain* may be used as part of a proper name, and so may be capitalized — *Captain Smith.*)

(*c*) The name of a mere quality or condition is an **abstract noun:** *height, accuracy, quickness, dexterity.* No hard-and-fast line can be drawn between common and abstract nouns, and the distinction is of little value.

(*d*) A singular noun that names a whole group of persons or animals or things as one unit is a **collective noun:** *company, swarm, fleet.* A collective noun takes a singular verb if the whole group is spoken of as a unit: "The whole crowd *was* flurried." It may take a plural verb if the different individuals are referred to: "The crowd *were* dispersing into the different rooms."

5. Gender. A noun that is used only for male beings is of the **masculine gender;** a noun that is used only for female beings is of the **feminine gender.** All other nouns are said to be **neuter.** (This distinction really means nothing in English, because our language has no true "grammatical gender." In Latin or French or German nouns do have an arbitrary "gender," which may not correspond to any difference of sex; but there is nothing like this in English.)

6. Number. A noun which means only one is in the **singular number**; a noun which refers to more than one is in the **plural number.** Certain peculiar plurals deserve notice.

(*a*) Nine familiar nouns ending in *o* preceded by a consonant have a plural in *oes*: *echo, hero, negro, no, potato, tomato, tornado, torpedo,* and the game of *dominoes.* All others may properly be formed with *os.**

(*b*) A dozen often-used nouns ending in *f* or *fe* have a plural in *ves: calf, elf, half, knife, leaf, life, loaf, self, shelf, thief, wife, wolf.*

(*c*) Some nouns have only a plural form: *alms, scissors, measles, mathematics.* Such words as the last two may be used with a singular verb.

(*d*) Plurals of letters and figures are formed with an apostrophe and *s:* "three *a*'s in *Macaulay,*" "too many 7's."

(*e*) Proper names ending in *y* preceded by a consonant are usually pluralized without changing *y* to *i: eight Henrys, both Marys.*

IV. PRONOUNS

1. Personals. Here is a table of all the forms of the personal pronouns:

FIRST PERSON

	Singular	*Plural*
Nom.	I	we
Poss.	my or mine	our or ours
Obj.	me	us

SECOND PERSON, OLD

	Singular	*Plural*
Nom.	thou	ye
Poss.	thy or thine	your or yours
Obj.	thee	you

SECOND PERSON

Nom.	you
Poss.	your or yours
Obj.	you

THIRD PERSON

	Singular			*Plural*
Nom.	he	she	it	they
Poss.	his	her or hers	its	their or theirs
Obj.	him	her	it	them

*See "The Bottomless Pond of *oes*" in the *English Journal* for May, 1916.

In addition there are the compound forms made by adding *self* and *selves*: *myself, ourselves, itself,* etc. There are only two proper uses of these: (1) as "reflexive" (*he shot himself*), (2) as "intensive" (*I was not present myself*). It is annoying to find students afraid of plain *I* and *me.*

2. Uses of *it.* *It* has three uses: (1) As an ordinary personal pronoun referring to an antecedent, which is often in a preceding sentence. (2) As an expletive, used as a kind of make-believe or "dummy" subject when the real subject follows the verb. In such sentences the real subject is usually an infinitive or a clause: "It is hard *to tell.*" "It is said *that he has failed.*" (3) As an impersonal word not referring to anything that we can name: "*It* was raining." "*It* was ten o'clock." "*It* is I; be not afraid." If an *it* has no antecedent, and if there is no word (or group of words) in the sentence that is the real, logical subject, then the *it* is impersonal.

3. Demonstratives. There are only two—*this* and *that,* with their plurals *these* and *those.*

4. Indefinites: *any, many, all, both, each, either, neither, few, other, another, more, most, much, several, some, someone.* A few other words may be indefinites: *such, same,* etc.

5. Interrogatives: *who, which,* and *what* used in asking questions. These often form noun clauses in indirect questions: "I asked him *what he wanted.*" "We wondered *who was there.*"

6. Relatives: *who, whose, whom, which,* and *that* when used to refer to an antecedent. A relative agrees with its antecedent in gender, person, and number; hence if the antecedent is plural, the verb in the relative clause must be plural.

He is one of the luckiest *fellows* who *have* ever played the game.
This is one of the most remarkable *performances* that *have* been given here.

7. Indefinite relatives are relatives compounded with *ever* or *soever.* They refer to a vague antecedent.

I will take [any one] *whichever* you prefer.
[He, any man] *Whosoever* will may come.

They also form adverb clauses:

Whatever he says, I shall not fear.

V. ADJECTIVES

1. **Descriptive adjectives** are those which tell about the kind or quality: a *hot* afternoon, a *queer* reason, an *affectionate* child, a *crimson* banner. If adjectives clearly refer to proper nouns, they are written with capitals and are called **proper adjectives**: *French, Italian, Californian, Rooseveltian.* But when an adjective of this kind has come into such common use that the person or place is not in our thoughts, it is no longer capitalized: a *china* vase, a *macadam* road.

2. **Pronominal adjectives.** When any word usually called a pronoun is used to limit a noun or pronoun, it is called a "pronominal" adjective. Thus pronominals may be demonstrative (*this* hat), indefinite (*some other* one), interrogative (*whose* book? *which* one?), or relative (in *which* event).

3. **Numerals** are adjectives that tell about number:
Thirteen weeks, a *dozen* answers, the *first* letter.

4. **Articles.** *A, an,* and *the* are called "articles." In present-day English *an* is used before words that begin with a vowel sound; *a* is used before consonants, before a long *u* (*a university*), and before an *h* that is sounded (*a historical event*).

5. **Degree.** The simple form of an adjective is called the **positive degree.**
The form with *er,* or modified by *more,* is called the **comparative degree**: a *harder* problem, a *more tidy* clerk. The form with *est,* or modified by *most,* is called the **superlative degree**: the *handiest* tool, the *most peculiar* noise.
The normal form when only two objects are spoken of is the comparative: "Which of the two is *better?*"

VI. ADVERBS

1. **Not conjunctions.** The most useful fact in grammar, for learning "sentence sense," is that the following words are adverbs.*

*NOTE FOR TEACHERS: In a logical or rhetorical sense these words may be called conjunctions by the dictionaries and grammars, but that classification has nothing to do with our teaching of the elements of composition. These same grammars and dictionaries, in punctuating their own sentences, put a period or a semicolon before these independent adverbs. We must always insist in school that they are independent and must have a semicolon or a period before them.

They begin independent statements and must have a period (or semicolon) before them.

then, there, finally, now, also, therefore, hence,
nevertheless, accordingly, consequently, however, still, indeed

These adverbs do, in one sense, join clauses, for they tell the time, the reason, etc. So, as a matter of argument, they might be called conjunctions (see Division VIII). But as a matter of grammar and punctuation they are adverbs and must begin new sentences (or be used after a semicolon).

2. Classification. Adverbs may be (and usually are) classified according to their meanings, though these are hardly grammatical distinctions. Illustrations of the five kinds are:

(*a*) TIME.....Come *later*
(*b*) PLACE.....Stay *yonder*
(*c*) MANNER.....He piped up *eagerly*
(*d*) DEGREE.....Breathing *rather* slowly
(*e*) NUMBER.....Which he did *thrice* refuse

3. Modal adverb. An adverb that modifies a statement by showing to what extent it is true is a **modal adverb** (or "sentence adverb" or "adverb of assertion"):

He is *not* here. *Indeed* I do. *Possibly* he will.

4. Interrogative. An **interrogative adverb** is one that asks a question:

Why did you? *When* are you going?

5. There are four words classified as adverbs because there is nothing else to call them. *There* as an "expletive" to begin a sentence, pushing the subject beyond the verb, is called an adverb. *Yes* and *no,* when used in answers, are called adverbs. The word *even,* which is a free lance, used to intensify any part of speech, is classified as an adverb.

Even I wept. He *even* stole money. It is *even* better.

6. Degree. Adverbs are compared just as adjectives are:

POSITIVE:	fast	lazily
COMPARATIVE:	faster	more lazily
SUPERLATIVE:	fastest	most lazily

The remarks about the comparison of adjectives apply also to adverbs.

VII. PREPOSITIONS

A **preposition** is a word that attaches a noun or pronoun to some other word in such a way as to modify that other word,

looking *toward* home
the man *on* guard
the thought *of* leaving you

There is nothing worth adding here about the forms or classification of prepositions, since they are a kind of word that can be discussed only as we find them at work in sentences. A list of prepositions is misleading, for almost every one is frequently used as an adverb. Prepositions are treated in Lessons 22 and 86.

VIII. CONJUNCTIONS

1. Coördinating. A word that joins two words or two phrases or two clauses of equal rank is a coördinating conjunction. There are few of them: *and, but, yet, or, nor, either, neither.* (There are several others that may be classified as coördinating—like *for, so, though.** But each of these is more commonly used in a subordinating way.)

men *and* boys
to go now *or* to wait till sundown
neither so quick *nor* so strong
either when you are sad *or* when you are merry
It may be true, *but* I doubt it.
I am recovering, *yet* I am still weak.

2. Subordinating. A word that joins a subordinate clause to a word is called a subordinating conjunction.† In each of the following examples the word to which the clause is attached is

*NOTE FOR TEACHERS: To decide whether *for* is coördinating or subordinating may be a difficult task — sometimes an impossible one. It is a metaphysical discussion that should never be opened in the classroom. It is of no earthly use to know which kind *for* or *though* is. Hence the classification of conjunctions in school is unwise and may be dangerous. The most useful practice is to teach that *for* and *though* usually join subordinate clauses. *So* has become subordinating in the last forty years; but since its subordinating use has to be discouraged in school, we emphasize it as coördinating. (See Lesson 112.)

†NOTE FOR TEACHERS: Subordinating conjunctions are often called "conjunctive adverbs" or "relative adverbs." Such names are misleading. A conjunction like *when* is not really modifying anything. One grammar says that it modifies the verb in the subordinate clause; another says that it modifies the verb in the main clause. Any such subtlety about modifying is destructive. What pupils need to know is that *when* joins a subordinate clause *to some one word* in the main clause. The two following ideas, and no others, should be driven home: (1) a subordinating conjunction is purely a joining word; (2) it "hooks" its clause *to some one word* in the main clause.

in black type; the first three are noun clauses used, in this order, as subject, as object, in apposition:

1. *Whether he would join us* **was** doubtful.
2. He **asked** *if he might leave.*
3. A **feeling** *that you are not wanted* is unpleasant.
4. I lay in a **corner** of the attic, *where cobwebs had gathered.*
5. I **met** him *as I returned.*
6. He **was talking** to himself *when we found him.*
7. *While she cooked breakfast,* we boys **drew** up the boat.
8. *If you hurry too much,* all of your good work **may be spoiled.**

IX. INTERJECTIONS

An **interjection** is a word used to show emotion: *ah, O, ouch.* It has no syntax, but is "thrown into" the sentence as a detached, independent word.

X. PHRASES

A **phrase** is a group of words, not containing a subject and verb, used like a single word in a sentence.

To have been so very negligent was the height of ill-breeding.

Eleanor objected *to our staying so long in the cabin.*

For a boy's confusion under such circumstances there is no need of excuse.

Every long phrase is composed of some or all of the following elements: (1) simple prepositional phrases, (2) verbals, (3) objects or modifiers of (1) and (2). Hence every such complicated phrase is a pile of single words. A book could not teach anything by referring in a general way to such a whole mass. We must know about the elements, must understand the prepositions and participles and adverbs. Therefore, in learning about sentence structure this vague use of "phrase" would be confusing; we apply it only to *prepositional phrase.*

XI. CLAUSES

There are two kinds of clauses:

1. A clause that could stand by itself as a separate sentence is called **independent** (or the **principal** or **main** clause). When two or more independent clauses are joined to make a compound sentence, they are called **coördinate** (of equal rank).

2. A clause that is used like a noun or adjective or adverb is called **subordinate** (of lower rank).

XII. SENTENCES

1. Meaning. Sentences are classified thus as to their meaning:

(*a*) A sentence that makes a statement is "declarative."

(*b*) A sentence that asks a question is "interrogative."

(*c*) A sentence that gives a command is "imperative."

(*d*) A sentence that expresses emotion by its form is called "exclamatory." Any of the first three kinds of sentences may be made exclamatory by writing it with an exclamation mark: "You are *not* a scoundrel!" "What have you done!" "Fire!"

2. Structure. With reference to the clauses they contain, sentences are of three kinds:

(*a*) A sentence that has only one clause is called "simple." A simple sentence may have several subjects and several verbs, but every verb applies to every subject, or vice versa: "*Hal* and *you* and *I will sit* in the stern and *try* to balance the boat."

(*b*) A sentence that contains only one independent clause and one or more dependent clauses is called "complex": "If you eat it because you like it, I will ask how it is made."

(*c*) A sentence that contains two or more independent clauses is called "compound": "He told us what to do if it snowed, but he never dreamed that it would rain."

XIII. ELLIPSES

1. Real. Words that are easily understood are often omitted. Sometimes both subject and verb are omitted: "[You be] Steady there!" *As* and *than* are commonly followed by elliptical constructions: "He is not so tall as I [am]." "The Pacific is larger than the Atlantic [is]."

2. False. But, except for such cases, it is poor policy to understand words in explaining syntax. If, for example, we wish to explain the construction of *place* in "This seems a good place to eat," we shall be wrong if we say that *place* is the object of an understood *like,* or that it is the predicate after an understood *to be.* No such words need to be supplied. If we put them in, we are not explaining the given word, but are talking about a different sentence that we have manufactured. *Place* is a predicate nominative after *seems.* It is always wrong to express the same meaning in other words, and then to explain those other words.

But supplying an ellipsis does not change any construction; it simply shows the only construction there could be.

INDEX

a, an, 126, 317
Abbreviations, list of, 236; in dictionary, 235-236
Abstract nouns, 314
accept, 233
across, 17, 158
Active verbs, 272-273, 275-277, 305-306, 308
Actor, 111
address, 250
Addresses, commas for, 77
Address, nouns of, 42-43, 53, 313
Adjectives: defined, 114, 126; explained, 113-115, 125-126; kinds of, 124-127, 317; predicate, 115-116, 277-278; proper, 122-124; numeral, 125, 317; modify pronouns, 126; not part of verb, 7, 11-14; no word is by itself, 120-121; distinguished from adverbs, 277-278; verbal, 284-286, see Participles; comparison of, 106, 317; pronominal, 317
Adjective clauses: explained, 149, 194-196, 228; little sentences changed to, 196-198; not sentences, 228, 229; see Clauses, Pronouns
Adjective phrases, 151-153
Adverbial objective, 314
Adverbs: defined and explained, 134-136, 279-282; review of, 282-284; modify verbs, 134, 281; modify adjectives, 280, 281; modify adverbs, 281; of degree, 280-282; ending in *ly,* 135; beginning sentences, 136-138; distinguished from adjectives, 277-278; distinguished from prepositions, 148-150; distinguished from conjunctions, 137, 317-318; conjunctive or relative, (footnote) 319; classes of, 318; comparison of, 318
Adverb clauses: explained, 149, 205-208, 229; modify verbs, 205; not sentences, 229; to begin sentences, 211; changing into sentences, 208-211
Adverb phrases, 151-153
Advertisement, sending, 120
affect, 233
affectionately, 233
after, 229
again, 266
against, 266
Agreement: of subject and verb, 69-70, 71-72, 307; of noun and pronoun, 118; of relative and antecedent, 316
Agriculture, Department of, 243
Airplanes, 75
all: indefinite pronoun, 67; adjective, 125
all right, 16, 17, 30
almost, 18
Alphabet, 29
already, 18
altogether, 18
always, 18
American Audubon Association, 243
among, 17
Amusement park, 253
an, 126
and: joining two statements, 85, 209, 222-223; joining two verbs, 223; avoidance of in composition, 3, 85; comma with, 52-53, 187, 199
angel, 166
Angler, 160

answer, 175
any, spelling, 17; pronoun, 67
anybody, 67
anyone, 67
anything, 17
anywhere, 99, 189
Apostrophe: for possessive, 19; where letters are omitted, 78-79, 188; for plurals, 315
appear, 266
Application, letters of, 169-174
Appositives, 116-117, 313
Ar., 236
aren't, 225
arguing, spelling of, 19, 117
argument, spelling of, 19, 117
Argument, see Debate
around, 266
arouse, 266
arrangement, 233
Arthur, King, 80
article, spelling of, 250
Articles, 126, 317
as, 206
as if, 206
asks, 18
at, 51
at all, 18
athlete, 250
athletics, 158, 250
at last, 18
Attorney, 258
Authorities, proving by, 214-217
Auxiliary verbs, 310
awful, 235

Backwoodsmen, 146
Basketball letters, 217, 226-228, 239-240, 246
Battle of King's Mountain, 146-147, 153
bear, 31
because, 229
Bee, queen, 104
Bee-keeper, 105
before, 17, 229
begin, 79-80, 213
beginning, 212
Beginning and ending sentences, see Sentences
believe, 174, 175, 200
benefit, 175
biography, 158
Birds, 214
Blunder, see Comma blunder, Sentence-error
both, 67, 125
break, 31
brief, 200
Buccaneer, 110
Bulletin, Farmers', 243
Bunker Hill, 154
business, 224-225
but: comma before, 165-166, 199, 209, 222-223; no comma before, 165
buys, 27

California, 169
Camel, 205
Camp, 226
can't, 79
Capitals: for proper nouns and adjectives, 122-123; to begin sentences, 38, 43, 53, etc., see Sentence-error, "Zero groups," Verbs, Punctuation; in quotations, 232-233, 340; for *so,* 187
captain, 266
careful, 235
carefully, 156
Carrying the U. S. Mail, 263
Castle, 185
catch, 31
Century Dictionary, 245
certain, 266
Chairman for debate, 245
Character sketch, 109-110, 111, 144-145
Chickaree, 242
chief, 200
children's, 257

Church, first, 39
Citizen, the good, 56
Class book, 263
Clauses, (subordinate): defined. 194, 299-301; contain verbs, 211, 293; take out of sentence, 293; not sentences, 229, 293, see Zero groups; relative, 194, 293-295, 296-297; adjective, 194-198, 228, 293, 296-298; adverb, 205-208, 208-211, 229, 299-300; noun, 218-220, 220-222, 229, 299-300; introductory, 211-212
Clauses, principal or main, 194 (footnote), 299-301
Clauses, classes of, 320
climb, 189
Collective nouns, 314
column, 158
coming, 19, 117
Commas: for *yes, no,* and nouns of address, 42-43; in a series, 52-53; for dates, 65, 77; for addresses, 77; for appositives, 116-117; before *but,* 165-166, 199; before *so,* 186-187; before *and so,* 199; before *and,* 222-223; before *for,* 199; before any conjunction in a compound sentence, 223; after introductory clause, 211-212; with participle groups, 254-255; not with noun-like groups, 255; for quotations, 232, 240
Comma blunder, 60, 137; see Sentence-error
Comma Book, 42, 53, 65, 77, 105, 117, 128, 142, 155, 161, 165, 187, 199, 212, 223, 233, 241, 247, 255
Command, 247, 248; see Imperative
Common nouns, 314
Community chest, 158
Community topics, 56-57
Comparative degree, 317, 318
compel, 213
Complement, 314
Complex sentence, 321; and see Clauses, subordinate
Composition, see Oral, Written; see the topics in this index; see Grammar for style, Quotations, etc.
Composition road, 38
Compound sentence, 321; and see Commas, *and, but, for*
Compound verbs, 85-87
conceit, 262
Conjugations: the two, 306-307; complete of one verb, 308-310
Conjunctions: explained, 206, 219, 222-223; distinguished from adverbs, 137, 317-318; classes of, 319-320; of two words, 206; see *and, for, as,* etc.
Conjunctive adverbs, 319 (footnote)
Consonants: defined, 27; doubling, 143; before *y,* 27, 224-225
Constructions, 314
Contest: in speed, 29-30; in pronunciation, 88, 158; in ghost stories, 184-186
Contractions, 78-79
controlled, 212, 213
Co-ordinating conjunctions, 319; see *and, but, for*
corner, 257
Cottages, 226, 237
Court trial, 258-259
cried, 166
cries, 18
crowd, 18
crying, 235
Cushing, 39

d, verbs, that end in, 12
Dangerous words, 30-31
Dates, commas in, 65
Debating, 191-193, 201-202, 214-217, 226, 242-245, 258-260, 261
deceive, 262

Declarative sentence, 321
definite, 155
definitely, 249
Definitions, 62-64
Degree: adverbs of, 280-282; of adjectives, 317; of adverbs, 281, 318
delayed, 250
Demon words, 15-19
Demonstrative pronouns, 316
Department of Agriculture, 243
describe, 106
Description of a room, 160-161
despair, 106
destroy, 106, 250
Detective, 61
Detective stories, 87
Diacritical marks, 28-29
Dictionary lessons, 28, 29, 62, etc.; see Contents
dining, 117
Direct quotation, see Quotations
disagree, 266
disappear, 266
disappointed, 266
divide, 155
does, 18
doesn't, 18
Dog, mad, 133-134
Dog's story, 137-138
don't, 78
double, 200
Drawings in themes, 91
drink, 32
drive, 20
Drum-major, 238

e, before *ly* and *ty,* 249
e, dropping, 19, 117, 224-225
ea words, the five, 31
each: as adjective, 125; as pronoun, 67, 125
Economics, home, 91
effect, 107
Egypt, 204, 205
eighth, 158
either: spelling, 262; indefinite pronoun, 67
Ellipses, 321
Ending, prompt, 154
enemy, 107
English sparrow, 258-260
enjoys, 27
enough, 17
entirely, 249
er, added, 224
est, added, 106, 224
etc., 234
even, 318
ever, not part of verb, 13
ever words are solid, 99
everyone, 18
Evidence, 242
except, 107
Exclamation mark in quotations, 232
Exclamation, nouns of, 313
Exclamatory sentence, 321
Excursion, 73-76
executive, 158
expel, 213
Explaining a position, 101-102
Explanation in themes, 2-5, 21-22, 45-46, 47, 56, 90-91, 164
Expletive: *it,* 291; *there,* 37, 291, 318
Exposition, see Explanation

fall, 213
families, 31
Farmer, laughing, 109-110
Farmers' Bulletin, 243
favorite, 158
fearful, 235
February, 99, 189
Ferguson, Gen., 146
few, 125
final, 156, 233
finally, 156
Fire, dog's story of a, 137-138
Fire in a trench, 3
First aid, 45

fly, 100
for: joining two statements, 199, 222; as preposition, 199; not part of verb, 51; discussion of, 319 (footnote)
Forest, 252
forget, 213
forty, 235
four, 257
Framework of sentence, 60
freight, 262
friend, 200
Frontiersmen, 146

Gender, 314
general, 233
generally, 156
genuine, 158
Gerunds: defined, 289; discussion of, 310, 312
Ghost story, 182-183; scene for, 185
Gift of the Magi, 134
Girl Scouts, 90
glasses, 256
Glass through table, 55
Goat walking tight rope, 129
Good-cause letters, 158-159
Government against the English Sparrow, 260
Grammar Appendix, 305
Grammar for style, 3, 5, 8, 36-38, 39, 60, 85, 113-115, 125, 129, 132, 136-138, 145, 148-149, 169, 177-179, 179-182, 186-187, 196-198, 208-211, 220-222, 228-232
Grammar lessons, 5, 11, 22, etc.; see Contents; see the Subjects in this index — Nouns, Verbs, Clauses, etc.
Grammar road, 113, 293
grammar, spelling of, 15, 17, 30
Grandmother's Story of Bunker Hill, 154
great, 31
Great Lakes, 73
grievous, 158
Groups that contain verbs, 228-232
Groups, zero, see Zero groups
grow, 54
Gunshots, 61

Half-sentence fault, 229; see Zero groups
Hamlet, 237
Hammock, 160
happiness, 225
have, 17
haven't, 79
he, 128
Heating the American Home, 265
height, 158
Help wanted, 174
Henry, O., 134
her, 118, 128
hers, 18
Highland regiment, 238
him, 128
his, 118
Historical event, 154
Holmes, O. W., 154
Home economics, 91
hoped, 250
hoping, 19, 117
horizon, 158
Horse-shoes, 1
how, 279
however, 99, 137
How to do, 2-5, 45-46, 47
How to find, 21
hurriedly, 156
hurries, 27

I, 128
i, y changed or not changed to, see *y, ies, ied*
I'd, 188
Idioms, 20 (footnote)
ied, 166, 224
ies, 18, 26-27, 166, 224
if, 206, 218-219, 229

I'll, 188
I'm, 78, 188
immediately, 233
Imperative, 307, 309, 321
Impersonal *it*, 316
Improvement in town and city, 56
Indefinite pronouns, 67-68, 316
Independent clauses, 320
Indicative, 307
Indirect object, 270-271
in fact, 18
Infinitives: defined, 290-291, see "to" words; discussed, 310, 311; subject of, 313 (footnote)
ing words: made by dropping *e*, 117; made by doubling letters, 162; verbs that end in, 13; that are not verbs, 6, 11, 39, 93, 104, 284-286, see Participles, Gerunds; that are like adjectives, 284-286; that are like nouns, 289-290; may take objects, 284; modified by adverbs, 284
inquiry, 158
in spite, 18
Intensive pronouns, 316
Interest, 175
Interjections, 320
Interrogative: adverbs, 318; pronouns, 316; sentences, 321
Intransitive, see Verbs
Introductory clause, comma after, 211-212
Irving, 144, 236
isn't, 225-226
it: as expletive with infinitives, 291; uses of, 316
its, 18
I've, 188

Judge, 258
just, 31

Knife-blades, 1
know, 17

"Lady or the Tiger, The," 134
laid, 18
Lamp, old, 131-132
Laughing farmer, 109-110
lay, 144
led, 17
Lesson from grandfather, 162, 163
Letter, small in quotations, 240; see Capitals
Letters of alphabet, 29
Letter-writing, 32, 34, 73, 98, etc., see Contents; see Application, Basketball, Order, etc.
level, 18
library, 158
lies, 18
List of words for spelling matches, 302
Log on truck, 170
Log, the speaking, 169
loneliness, 225
lose, 18
lovely, 225, 249
lucky, 225
ly, 156, 224, 249
lying, 235

Mad dog, 133-134
Magic program, 55-56
Magi, Gift of the, 134
Main clause, 320
Manual training, 91
many, 17
Marine, 74
Marks, see Quotation, Question, Diacritical
Match, spelling, 66
me, 128
meant, 17, 30
memory, 158
men's, 257
minute, 266
mischievous, 158
Mission, 86
Modal adverbs, 318
Mode, 307-308

Modifiers: importance of, 113-115, 124-127; see Adjectives, Phrases, Clauses, etc.
modifies, 18, 26
Moment, most embarrassing, 97
Money sent by mail, 141
Mood, see Mode
move, 18, 250
much, 67

n, verbs that end in, 12
natural, 233
Naturalist, 242
naturally, 156
necessary, 99
neither: spelling, 262; pronoun, 67
ness, ending of nouns, 23, 224-225
nevertheless, 137
new, 31
nickel, 166
ninth, 19, 117
no: commas with, 42-43, 53, 65; as adverb, 318
Nominative absolute, 313
Nominative, see Predicate, Subject, Address, etc.
none, 67
not: not part of verb, 7, 13, 51; as adverb, 318
Nouns: defined, 22-23; proper, 23, 122-124; collective, 23; abstract, 23; classes of, 314; number of, 315; no word is by itself, 120-121; as subjects, 36-38, 83-84, see Subjects; as predicates, 111-112, see Predicate nominative; as objects of verbs, 267-269; as objects of prepositions, 48-49, 268, see Prepositions; as indirect objects, 270-271; of address, 42-43, 53, 65; in apposition, 116-117; all constructions of, 312-314; verbals as, see Infinitives, Gerunds; not part of verbs, 7
Noun clauses: explained, 218-220, 229; are not sentences, 229; as subjects, 218-220; as predicate nominatives, 218-220; as objects, 218-220; changing little sentences to, 220-222
now, 13
nowhere, 99
n't, 7, 13, 79
Number: of verbs, 69-70, 71-72, 307; of nouns, 315; of pronouns, 118, 315
Numeral adjectives, 317

obeys, 27
Objects: direct of verbs, 111 (footnote), 267-269, 305 (footnote); noun clauses as, 218-220; indirect, 270-271; of prepositions, 48-49, 50-52, 82-83, see Prepositions
Objective cases, 313-314
Objective predicates, 313
Objectivitis, 267
Observation, proving by, 201-202
occur, 213
o'clock, 166
Odors, 252
oes plurals, 315
OF., 236
offered, 250
"Old Buccaneer," 110
"Old Ironsides," 265
omit, 213
once: spelling, 18; not part of verb, 13
one: as adjective, 125; as pronoun, 67
opened, 250
Opponents, 244
Oral composition lessons, 21, 45, 47, etc., see Contents
Order letters, 140-142
ours, 18
Outlines for themes, 147-148, 153, 154, 164

Pacific Ocean, 74
paid, 18
Paragraphs: explained and taught, 3, 61, 86, 98, 129, 147-148, 186; theme of one, 3-4, 254; from topic sentences, 81; in oral composition, 110, 148; outlining themes by titles of, 147-148, 153, 154; with self-starters, 80-81
Paralyzing words, 228; see Zero groups, Clauses (subordinate), Pronouns (relative)
Participles: explained, 6, 254-255, 284-286; position of, 285; passive, 287-288; groups with, 254; formal treatment of, 310, 312; see "ing" words, "to" words
particle, 250
partner, 158
Passive: verbs, 272-273, 275-277; participles, 287-288; voice, 305, 309
pays, 27
perform, 17
perhaps: spelling of, 17; as adverb, 137
Periods: at end of sentence, 38, 43, 53, 60, 65, 86, 104, 105, 155; in quotation, 240, 247-248; with *so,* 186
Personal pronouns, 58; see Pronouns
Person of verbs, 307
Phrases: defined, 48, 320; review of, 91-92; like adjectives and adverbs, 151-153, 194-196; to begin sentences, 177-179; changing little sentences to, 179-182; see Prepositions
Pictures: How Quickly Can You Make the Water Boil? 4; Teaching a Dog Clever Tricks, 44; U. S. S. Saratoga in the Panama Canal, 75; Is Billy Bored, 130; A Lesson from Grandfather, 163; The Speaking Log, 170; A Good Scene for a Ghost Story, 185; An American in Egypt, 204; At the Amusement Park, 253; "Old Ironsides," 264
piece, 175, 200
Pig-iron, 1
Piper, 238
played, 250
pleasant, 200
Plurals: of nouns, 315; possessive, 256-257
Position, explaining a, 101-102
Positive degree, 317, 318
Possessive, singular, 19, 78; plural, 256-257
Potential mode, 307 (footnote)
Predicate adjectives, 115-116, 277-278
Predicate, complete, 310
Predicate nominative, 111-112, 115, 268; distinguished from objects, 267; noun clause as, 218-219
prefer, 213
Prepositions: explained, 48, 148-150; formally defined, 319; always have an object, 48, 149, 151; pronouns as objects of, 82-83; object of cannot be a subject, 50-52; distinguished from adverbs, 148-150; to begin sentences, 39, 177-179; not part of verbs, 7, 11; review of, 91-92
principal, 233
Principal or main clauses, 299-301, 320
Principal parts of verbs, 306
probably, 158, 188
Program of magic, 55-56
Pronominal adjectives, 317
Pronouncing contests, 88, 158, 177
Pronouns: defined, 57-58; personal, 58, 307, 315-316; demon-

strative, 67; indefinite, 67, 69, 125; formed with *self*, 316; relative, 194-196, 228, 293-295, 296-298, 316, see Clauses; classes of, 316; singular for singular antecedent, 71-72; as subjects, 57-59, 83-84; as objects of verbs, 267-269; as objects of prepositions, 82-83; as indirect objects, 270-271; modified by adjectives, 126; in apposition, 117; singular or plural, 69-70
Pronunciation, marks of, 28-29
Proper adjectives, 122-124, 317
Proper nouns, 122-124, 314, 315
prove, 18
Punctuation, 42, 52, 65, 77, etc.; see Contents; see Commas
pursuing, 19, 117
Pyramids, 205

Queen bee, 104
Question marks, 43, 53, 65, 77, 105, 166, 187, 232, 233, 240, 248
Questions, subjects in, 40-42
quiet, 250
quite, 188
Quotations: undivided, 232-233; divided, of one sentence, 240-241; divided, of two sentences, 247-248; question marks and exclamation marks in, 232-233, 240, 248; of several sentences, 1-2

real, 233
realize, 158
really, 156
Reasoning, 190, 192
rebel, 213
Rebels, 146
receive, 262
recognize, 158
Red Cross, 158
refer, 213
Reflexive pronouns, 316
Relative, see Pronouns
Relic, family, 131
relieve, 175
replies, 27
Retained object, 313-314
review, 200
Review: of spelling, 15-19; of verbs, 5-11; of definitions, 62-63; of phrases, 91-92; of punctuation, 128, 142, etc., see Contents; of adverbs, 282-284; of diacritical marks, 28-29
Revolutionary War, 146
ride, 43
Right Forms, 20, 32, 43, etc.; see Contents
rise, 176
road, 31
rode, 17
rolls, 18
Rope, tying, 90-91
rough, 17

s forms of words, 89; see Plurals, Possessives
s on *where* words, 99
safety, 249
said, 18
Sailors, 74
Salary, 39
Saratoga, 75
scaring, 19, 117
Scouts, Girl, 90
seize, 262
self pronouns, 316
Self-starter, paragraphs with, 80-81
sense, 18
Sentences: talking in real, 47; end marks of, 38, 43, 53, see Periods, Question marks, Sentence-error; must contain a verb, 93-95, see Verbs; better, as the goal of grammar, 5, 38, 113, see Grammar for style; changing to phrases, 179-182; changing to subordinate clauses, 196-198, 208-211, 220-222; changing sub-

ordinate clauses into, 229; not beginning with subjects, 3, 11, 36-38, 136-138, 177-179, 211-212; beginning with words that show order, 3; beginning with adverbs, 3, 136-138; avoiding compound, see *and, so;* beginning with phrases, 177-179; two in quotation, 247-248; classes of, 321
Sentence-error, 60, 95, 136, 222, 229
sentence, spelling of, 106
Sentence, topic of paragraph, 81
separate, 15, 17, 30
Series, commas in, 52-53, 65
set, 157
shan't, 79
she, 128
Sheet bend, 90
shining, 19, 117
shone, 17
shoulder, 200
show, right forms, 108
shows, spelling of, 18
Simple sentence, 321; see all the grammar lessons before Grammar 34 (e.g. Grammar 17, 19, 21); see Verbs
since, 188
sincere, 188
sincerely, 249
Singular subject for singular verb, 69-70, 71-72, 307
Singular possessive, 19, 78
sink, 167
Sketch, character, see Character
Sketch with explanation, 90
skilful, 235
Snow-Bound, 167
so in composition, 186-187, 209, 319
so that, 187
some: spelling, 18; pronoun, 67; adjective, 125
somehow, 137
someone, 67
something, 31
somewhere, 99
soon, 13
speak, 17
speech, 107
Speed contest, see Contest
Spelling, 15, 26, 30, etc.; see Contents
Spelling match, 66, 138
Spelling, list of supplementary words, 302-304
Sphinx, 204
Splint, 45
spring, 251
Squirrel, 242-244
Standard Dictionary, 245
stayed, 250
Stevenson, 238, 251
still, 137
Stockton, 134
stomach, 158
stopped, 143, 241
Stories, 39, 61, 86, 97, 131, 132-134, 137, 146, 169, 182
straight, 257
Street number for letters, 77
strength, 158
stretch, 18
studies, 26
Stung, 1
Style of sentences, improving, 85; see Grammar for style
Subjects of verbs: how to find, 36-38, 50-51, 67-68; beyond the verb, 36-38, 291, see Expletive; in questions, 40-42; nouns as, 36-38; pronouns as, 57-59; nouns and pronouns as, 83-84; two or more verbs for one, 85-87; acted upon, 272; noun clause as, 218-220; omitted, 58-59, 321; distinguished from objects, 267-269; number of, 307, 314; not beginning with, see Sentences

Subjunctive, 307-308, 309
Subordinate clauses, 194, 196, 205, etc., see Clauses
Subordinating conjunctions, 319-320; see *as, after,* etc.
suffered, 250
Superlative degree, 106, 224, 317, 318
sure: spelling, 16, 18; not part of verb, 7, 11
surely, 249
surprise, 158, 200
Surprise story, 132-134
swim, 201

t, verbs that end in, 12
tear: spelling, 31; right forms, 73
Tense, 305-306, 308-310
Tents, 226
Testing reasoning, 192-193
Thanks, letter of, 98
that, 67, 218, 219, 229, 275, 293-294
the, 126
theater, 158
their, 18, 118
Themes, see Oral, Written; see the topics in this index
there: spelling, 106; adverb, 279; expletive, 37, 291, 318; not part of verb, 7
they're, 189
this, 67, 125
those, 67, 125
thou forms of verbs, 307
though, 229, 319
throw, 17
ties, 18
to, understood, 93
to words: as nouns, 290-291; not verbs, 6, 11, 39, 93-95, 104
together, 99, 189
too, 17, 30
Topics, community, 56-57
Topic sentence, 81
toward, 18, 189
Train for children, 253
Training, manual, 91
Transitive, see Verbs
Transportation, 265
"Treasure Island," 110
Trial in court, 258-260
tries, 18, 26
trouble, 200
truly, 19, 117
trying, 235
turns, 18
ty, e before, 249
tying, 235

Understood words, 321
Unknown man, 86
unless, 206
until, 18
used, 250
using, 19, 117
U. S. Mail, 263
usual, 156, 233
usually, 156

Variety in sentence forms, 220-222; for devices of variation see Adverbs, Clauses, Phrases, Sentences, etc.; see Grammar for style
Verbals: as nouns, 289-291; as adjectives, 284-286; see "to" words, "ing" words, Infinitives, Participles, Gerunds; classes of, 311-312
Verbs: defined, 6; review of, 5-11; whole and nothing but, 7, 11-14, 50-51, 83-84; length of, 6; distinguished from verbals, 6, 11, 39, 93-97, 104; every sentence must contain, 93-95; only one in each sentence, 104-105, see any Grammar lesson before Grammar 34; compound, 85-87; singular or plural, 69-70, 307; subjects, objects, predicate nominatives, etc., see those en-

tries in this index; transitive active and passive, 272-273, 274-275, 275-277, 305-306; intransitive, 274-275 (and see 111); auxiliary, 310; irregular, 306-307; formal grammar of, 305-310; see Mode, Voice, etc.
Verse for beginning theme, 109
view, 200
Voice, 305
Vowels: list of, 27; before *y,* 27; before single consonant, 143

war, 143
Water, boiling, 4
weak, 17
wear, 31
weather, 233
Wednesday, 99, 189
week, 107
weight, 262
weird, 262
were, 308
we're, 189
what: as adjective, 125; as pronoun, 218-219; as object of verb, 275-276; in noun clause, 229
What a word does in a sentence, 120-122
whatever, 99
Wheatfield, 40
when: conjunction, 206; as adverb, 279; in adverb clause, 229; in definitions, 63
whenever, 99
where: as conjunction, 218-219; in adverb clause, 229; used in asking questions, 279; in definitions, 63
wherever, 99
whether, 107, 218, 229
which: as adjective, 125; as pronoun, 219; as object of verb, 275; in clauses, 293-295
whichever, 99
while, 229
Whitney, 311 (footnote)
Whittier, 167
who: in clauses, 293-295; as pronoun, 219; as object of verb, 275
whoever, 99
whom, 139
Who or what?, 36-38, 50-52, 58
whose, 18
why: as adverb, 279; in noun clause, 229; as conjunction, 218-219
without, 99
Witness, 259
woman, 18, 106, 257
wonderful, 235
won't, 79
Words, list for spelling, 302
Words: understood for syntax, 321; series of, 52-53, 65; at work, 121
writing, 19, 117
Written composition, 1, 2, 56, etc.; see Contents

y, changed or not changed to *i,* 27, 89, 166, 224
yes, 42-43, 53, 65, 279, 318
Ying Ching, 86
you're, 189
yours, 18
you've, 189

Zero blunder, 229
Zero groups, 83, 93, 95-97, 104, 228